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MUSICAL COURIER

Whole No. 3091 NEW YORK, MAY 5, 1944 Vol. CXXIX—No. 9

Labor Board Again Calls Petrillo To Testify

WASHINGTON, D. C.—The War Labor Board, still considering James C. Petrillo's request to overrule the decision of its panel that a strike exists between the American Federation of Musicians and the recording companies, heard the union head on May 1 plead on one of its own rulings, appearing before that body for the second time within a few weeks.

The occasion resulted from a dispute between Petrillo and Station WJJD. According to William Green, president of the American Federation of Labor, labor's no-strike war pledge was "violated" when the music union head called musicians from their jobs after the station had refused to add additional players as record turners. Later Petrillo took similar action against Station KSTP. The WLB thereupon summoned Petrillo before it to show cause why its order to the unions to end the strikes had not been obeyed.

The WLB on May 1 ruled that a strike of union musicians against a radio station had an effect on the war program and ordered the players back to work, pending settlement of the dispute.

3 Musicians Win $1,000 Awards of Academy and Institute

Grants of $1,000 to each of fifteen artists who are doing creative work in the fields of music, literature and art have been awarded by the American Academy and the National Institute of Arts and Letters. The purpose of the awards is to stimulate artistic production among younger artists and to give practical recognition to more established artists who are doing distinguished work in fields that offer little in the way of financial reward.

Winners of the awards in music are Nickolai Berezowsky, Russian-American composer and violinist; David Diamond, young American composer, and Burrill Phillips, composer, a member of the faculty of the Eastman School of Music.

BOSTON GREETS METROPOLITAN AND TWO NEW SYMPHONIES

By JULES WOLFFERS

A new Walter Piston was displayed for Symphony patrons in the 21st program when guest conductor G. Wallace Woodworth presented his Harvard colleague's new Symphony No. 2 in its first local performance. Piston has really come into his own with this fine and moving work. No one ever doubted his technical mastery or musical craftsmanship in the past, but a certain dryness and cold approach was found in some of his music.

In the Symphony the composer has evolved a neo-romantic style with roots that seem to go back directly to Brahms. The work has breadth, depth and real poetic feeling. A Haydn Symphony (No. 80) buried for many years in the British Museum, proved, on second hearing, to be very ordinary, almost hack work, in fact. After intermission came Rudolf Serkin to give a striking interpretation of Beethoven's Fifth Concerto somewhat hampered by a rigid accompaniment.

Dr. Koussevitzky returned to conduct the 22nd pair of programs in the Handel Concerto Grosso for String Orchestra, No. 6; the first performance of Symphony No. 6, by Roy Harris; and the Mendelssohn "Scottish" Symphony.

Mr. Harris' new Symphony is said, on best authority, to have been inspired by thoughts on Lincoln's Gettysburg Address. In four movements—Awakening, Conflict, Dedication, Affirmation—the work did not make the impression that might have been expected from the composer's rank and his subject matter. The second movement is gripping in its savage, brutal, inhuman depiction of war, and there are many fine sections throughout the rest of the work. All in all, however, one felt that Mr. Harris did not quite make his point.

Dr. Koussevitzky gave the Symphony his usual careful and devoted attention. The opening Handel work was beautifully played and the Mendelssohn received a sparkling performance.

(*Please turn to page 20*)

San Francisco Plans Opera

By ALFRED FRANKENSTEIN

The forthcoming summer season looks very much like those of past years, with concerts by the Budapest Quartet, a series of Sunday afternoon affairs at the Sigmund Stern Grove, and a return engagement by the Ballet Theatre. There has been some talk of a summer symphony series, but it does not seem likely at the time of writing.

In the meantime Gaetano Merola has come forth with details of the forthcoming 22nd season of the San Francisco Opera Company, which opens at the end of September. There will be 20 performances in San Francisco, three in Sacramento, and seven in Southern California. Merola will give The Tales of Hoffmann for the first time, and will revive Falstaff with Baccaloni. Other revivals contemplated are Puccini's Manon Lescaut or Massenet's Manon, depending on available artists, and Verdi's Simon Boccanegra or Masked Ball, again depending upon the eventual roster of singers.

Lily Pons will sing Traviata for the first time in her career; other operas to be given for her are Lucia and Lakme. The definite repertoire also includes Aida, Martha, La Forza del Destino, Faust, La Boheme and Carmen.

Among the new artists at present engaged are Vivian della Chiesa, Chicago Opera soprano; Margaret Harshaw, contralto, and Bruno Landi, tenor, both from the Metropolitan; and Hans Wilhelm Steinberg, conductor. Others to be heard are Licia Albanese, Stella Roman, Hertha Glaz, Raoul Jobin, Charles Kullman, Frederick Jagel, Jan Peerce, Francesco Valentino, Robert Weede, Ivan Petroff, Lorenzo Alvary, Roberto Silva and Ezio Pinza. Armando Agnini remains as stage director, William Christensen as ballet master and Kurt Herbert Adler as chorus master.

(*Please turn to page 21*)

Detroit Symphony Increases Its Schedule

DETROIT, MICH.—The 29th season of the Detroit Symphony has been concluded with a financial surplus, according to an announcement by President Henry H. Reichhold. Each of the 18 regular and two extra subscription concerts in Masonic Temple drew an average capacity audience of 5,000, of which 90 per cent was subscribed for.

This was the first season under the baton of Karl Krueger, and as a result of his success, his contract has been renewed for the next three years.

The increased demand for tickets has caused the executive committee to provide a guaranty fund for this period and to increase the personnel from 96 musicians to 110. Mr. Reichhold also announced that the number of concerts will be "substantially increased in both number and variety."

There will be 20 Thursday evening concerts, with several "extras", a new series of 12 Saturday evening programs with two or more "extras" and 14 Young People's Concerts on Saturday mornings. As a special attraction, four Mozart-Beethoven-Brahms programs will be presented, all planned and conducted by Mr. Krueger.

Soloists already engaged include Fritz Kreisler, Rudolf Serkin, Jascha Heifetz and Artur Schnabel. A tour is under discussion, with "every likelihood" that it will include one or two visits to cities on the Atlantic seaboard. S. N.

London Philharmonic Tour Off

The tour of the U. S. and Canada by the London Philharmonic Orchestra next fall, under Sir Thomas Beecham, has been postponed at the suggestion of the British Foreign Office, because "transportation would not be available as a result of the European invasion and other war activities." The tour may be made in 1945, "barring military exigencies," stated Sigmund Spaeth, president, National Association for American Composers and Conductors, sponsors of the tour, booked for 50 cities.

SIGMA ALPHA IOTA LUNCHEON IN CINCINNATI

during the recent convention of the Music Teachers National Association. Standing at speakers' table, left to right: Mrs. R. Saylor Wright, Cincinnati, past National President; Constance Eberhart, chapter honorary member from Kansas City; Olga Sturewald, local alumnae group president and luncheon toastmistress; Mary Jane Brannan, president of the chapter at the Cincinnati College of Music; Georgina Potts, one of the founders of the fraternity; Kathleen Davison of Des Moines, National President; Jennings McLean, president of the chapter of the Cincinnati Conservatory of Music; Mrs. Guy Patterson Gannett, honorary member, and President of the National Federation of Music Clubs; Dr. Frances Elliot Clark, honorary member and musical consultant for RCA-Victor; and Rebakah Alter, of Cincinnati, past National President. (Photo by Marsh Studio.)

Vol. CXXIX, No. 9
Whole No. 3091

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50.

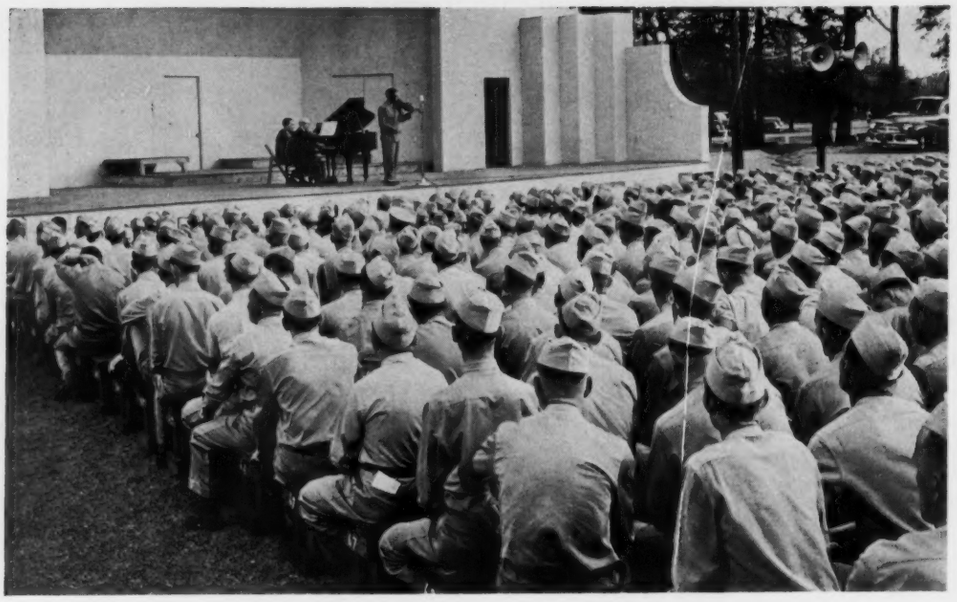
Sixty-Fifth Year
May 5, 1944

ARTISTS "ALL OUT" FOR USO

Famous Names Stud Multitude Of Programs Given Here and Overseas for Service Folk.

By G. A. BALDINI

Head of the Concert Division of United Service Organizations —Camp Shows, Inc.



ALBERT SPALDING PLAYS TO SOLDIER AUDIENCE at Fort Monmouth, N. J. (Photo by Courtesy of USO-Camp Shows.)

At first glance, it seems almost unbelievable that serious concerts are in demand for so mixed a group as that represented by our doughboys. But, amazing as it seems, the higher types of music are asked for more and more by the various branches of the services.

As an example, among the orders from the War Department which are on my desk each morning, I found one the other day from an Army Air Forces unit in the South which asked for—of all things—a recital of Bach toccatas and fugues. I sent Amparo Novarro, the pianist, sister of Jose Iturbi, and her success with the soldier audiences was so great that she stayed to give fourteen consecutive recitals.

Another request came in a letter I received from an Army chaplain in Africa, who told us that his boys badly needed some serious music to provide a balance against the emotional strain to which they were subjected. He especially asked to have somebody sent to him to participate in his Good Friday services. We fulfilled this request, and enthusiastic letters from boys who attended this occasion have already come to our attention.

I am mentioning these facts to show that the serious concert artist has become an important helper for keeping up the morale of our soldiers and sailors, and to prove that their contribution is one of the most important morale assets we can add to the strenuous life of those who are defending Liberty and Democracy.

Wholehearted Response

Our concert artists have followed our appeal to give their services to the common cause wholeheartedly. For the last two years all the orchestras in the States, all ballets, and opera companies, the Metropolitan as well as the other touring organizations, have made appearances in army camps and other military institutions whenever they could fit it into their crowded schedule. All these people have volunteered their services gladly, and not only in the States but even outside the borders of the United States have artists who were en route to assignments always put in appearances before soldier audiences.

Nathan Milstein, Charles Kullman, Frederick Jagel, Florence Kirk and Stella Roman and others volunteered their artistic services to our offshore bases, while en route to Buenos Aires last year. Jose Iturbi, now on the way to the West Coast, contributes eight concerts in army settlements, in all having played more than sixty. I am quoting those and the following facts, not to defend the concert artist's patriotism but I think that the public should know that this profession has done at least as much as all the other professions to contribute to the War effort.

The Concert Division of USO-Camp Shows handles an average of a thousand concerts per month. Its field of activities is stretched over the whole globe. Our artists sing, dance and play, up in the far North as well as under the desert sun of Africa. They do their duty in remote spots in India with the same enthusiasm as here in this country and across the océan in England and the European War Theatres.

Without pretending to give a complete list of the artists who have worked for Camp Shows, I would like to mention now a few of those names who have been faithful helpers in our endeavor.

Notables Who Have Appeared

Yehudi Menuhin has played about 300 concerts in the Caribbean and the European Theatres; Jascha Heifetz has played 56 concerts in the Caribbean; Nelson Eddy has sung 100 concerts in Africa; Lily Pons and her conductor husband, Andre Kostelanetz, Gregor Piatigorsky and Vladimir Horowitz have appeared frequently in this country under the auspices of USO-Camp Shows. The contralto, Edwina Eustis, has been more than a year out in Australia and India to sing for our armed forces; Earl Wrightson, baritone, has given 1300 concerts in Australia and in the Guadalcanal Zone; the American baritone, Benjamin DeLoache, has sung hundreds of concerts in Alaska and is now in the Pacific; Lansing Hatfield and Edwin McArthur over 300 in Southern Pacific. A concert unit comprising Robert Weede, Frederick Jagel, Polyna Stoska, Isaac Stern and Alex Zakin are going soon on an over-seas assignment; Winifred Heidt and Annamary Dickey have sung concerts throughout the Caribbean; Garfield Swift, baritone, has sung hundreds of concerts in the Pacific. In the States and overseas on long assignments have been concert units comprising the following artists: Agnes Davis, Stephan Hero, Rand Smith, Marguerite Jackinoff and Henry Jackson; Althea Alimonda, Jane Copeland, Blake Ritter, Rose Roland and Eleanor Weller; Frank Richards, Helen McCartney, Rena Robbins, Marcia Barbour, Moreland Kortkamp and Signe Sandstrom, and many others.

When we look back upon all this work done in the past two years and still going on, there is certainly ample reason to be very satisfied and grateful for what all these concert artists have done. But there is a still more important, and if I may say so, a farther-reaching thought to be kept in mind. These present activities dictated by the emergencies and necessities of this global war are paving the way for the building of a new audience. All the boys who are now getting used to appreciate serious music will, when they come back, have in their hearts the desire to continue their enjoyment of concerts. They will form the nucleus of a new audience. And what is even more important, they will have a personal relationship with those artists whom they have met now in the war theatres and with whom they have shared their meals and even sometimes their living quarters.

EDWIN McARTHUR (with accordion) AND LANSING HATFIELD, baritone, entertain patients, nurses and doctors at a military hospital in Queensland, Australia, as members of USO-Camp Shows Troupe No. 71. (Photo by U. S. Signal Corps, Cpl. Francis H. Tichenor.)

Getting Acquainted With Music

Already the reflection of this personal contact with the artists is noticeable in our country. The boys write home about their personal experiences, their families are curious to meet and acquaint themselves with a man who has brought pleasure to their loved ones. They certainly have already increased the circle of followers for this particular artist. So, every artist going out creates for himself a personal following. I am sure that this consequence of the USO concerts will prove an enrichment of the concert life after the war. If one remembers that during the last year and only in the second service command which comprises a territory of about 50 miles around New York, 2,579,992 soldiers have attended USO concerts, one can imagine the increase of interest in serious concerts resulting from this war activity. An immediate conclusion may be drawn from a fact that I got from Earle Lewis, Assistant General Manager of the Metropolitan Opera, $15,000.00 worth of tickets were sold to members of the armed forces during the past Metropolitan Season.

The other day, the New York Philharmonic-Symphony Orchestra, Artur Rodzinski, conducting, was playing in an army camp and after the concert a young boy from the South came backstage and told him that he was crazy about the "sitting down fiddle" and that he would buy one at once after the war. I am sure that, even if this boy is not going to be a second Casals, he certainly will have acquired a deep appreciation for serious music. He will be one of the new audience of those happy people who, we all hope, will enjoy life again after this awful war has become history.

THE "MOONLIGHT" SONATA AND THE LIEUTENANT

By Julia Schelling, Mus. D.

Julia Schelling, the writer of this article, is internationally known as an authority on Wagner and writer on musical subjects. She is the sister of Felix E. Schelling, noted Shakespearean authority, and of the late Ernest Schelling, composer, conductor and pianist, long a prominent figure in American musical life.

A young Lieutenant in the Navy entered my studio one evening and asked me if I would teach him music. He told me it had been his ambition all his life to play Beethoven's Moonlight Sonata and Schubert's Serenade. He added that he did not know his bass notes and had never studied music but played a little by ear.

"I should be glad to give you something to amuse you before you sail," I said.

"I don't want anything that way," he replied. "I want to learn the hard way and the correct way."

"But," I said, "you could hardly begin with the Moonlight Sonata!"

I found him a most diligent student. He had the power of concentration and would often practice three hours on one page. He was not particularly gifted, but was so eager to learn and so persevering that after thirteen weeks of intensive study, he had memorized a Bach Prelude and two pages of the first movement of the Moonlight Sonata, not to mention the necessary fundamentals.

He practiced in my studio every night. After two or three hours, he would say, "I must go now, to prepare my mathematics for the War College."

Surprising the Family

The Lieutenant's musical ambitions were kept a profound secret from his wife and three children. On his first leave home, he surprised them by playing every scale and little exercise that he had learned. His son, about nine years old, who hated to practice, rushed up to his father and said, "Daddy, I shall practice and practice now, so as to get ahead of you."

Shortly after this he bought a little house in Washington and sent for his family, who, early one morning, arrived dirty and tired after three days and nights on a belated train. Before taking them to their home, where he did not have a piano, he brought them to my studio to exhibit what he had learned.

One day, the Lieutenant surprised me by saying, "Last night I went with a crowd of officers to one of the night clubs and I saw a beautiful Steinway grand on the empty stage, so I walked up to it and —"

"Played?" I asked.

"Yes, played," he said.

"What on earth did you play?'

"You told me always to open a program with Bach, so I played my Prelude first, and then as much as I had memorized of the first movement of the Moonlight Sonata."

"What did the audience do?" I gasped.

"Oh," he said, "they clapped and clapped. But the bandmaster came up to me and, patting me on the shoulder, said, 'I shall have to ask you not to play any more—as you do not belong to the union!"

A Master of "Jive"

Among the army officers and privates who crowded my studio to find a little relaxation was a petty officer named Goffey, a heavily-built youngster, particularly gifted in jazz or swing, whose work was individual for its variety of rhythms. He always had an audience. The room would fill as if by magic whenever he touched the piano. His admiring audience would sing or dance, following him in any mood, and we were always sure of a merry evening when Goffey was the leading man.

His playing of modern jazz was absolutely the best I have ever heard. He would take a classic and convert it into the most absurd rhythm with the quality of a near-artist. He would dash off the Hallelujah Chorus and modulate it into Old Black Joe and fragments of the New World Symphony or César Franck, and even go from boogie-woogie to The Beautiful Blue Danube to Home, Sweet Home, and then to Chopin's Funeral March.

Inherited Chaliapin Traditions

I said, "You are not playing by ear; you are playing by memory. Where did you ever study and how did you get this ragbag of melodies into your head?"

Without pausing a moment in his dramatic potpourri, he answered, "I studied for many years with the accompanist of Chaliapin, but I was a youngster then. It was all fun for me and I did not realize how much I learned. When I would give my teacher a good lesson, we would play concertos on two pianos together at sight as a reward."

"That accounts for the artistic way in which you play; it is worthy of a better cause," I answered.

(How well I remember Chaliapin's accompanist—with his long, straight hair and cadaverous face reminding me of Paganini! Years ago I spent a winter in New York at the Great Northern Hotel, a few doors from Carnegie Hall. Chaliapin and his family were staying there also. I often met him, always shadowed by his cadaverous pianist. He was a wonderful accompanist—one of the best I have ever heard.)

Wedding March by Proxy

About 6 o'clock on a sweltering day in August, Goffey and another officer hurried to my studio. "Give us the Wedding March," they said in unison. "The wedding is at seven o'clock." Goffey was to be the organist, it seemed; the other officer, the bridegroom.

"Have you practiced on the organ?" I demanded. "Do you know the combinations and the stops? Do you know how to hold your hands down?"

He answered guilelessly, "I have never played on a church organ."

While I was looking for the music, Goffey commenced to play Mendelssohn's Wedding March by ear.

"Horrible," I exclaimed. "You can't jazz the wedding march—it is both irreverent and unpatriotic."

I sat down to show him how to play it. All the while the impatient bridegroom was saying, "Hurry up! Goffey can play anything. It is almost time to be at the church."

Then I arose in my wrath. "There is nothing left for me to do," I said, "but go with you and play if I have to."

"Waiting at the Church"

On our way to the church, dashing through Washington traffic, I explained a little about the construction of the organ, the different manuals, the combinations, and the pedals. I said to Goffey, "I hope we get there in time for me to examine the organ, for every one is different and you can't play it like a piano, you know. And, for heaven's sake, don't jazz!"

When we reached one of Washington's beautiful churches, we were amazed to see the congregation assembling and the bridal party already forming. Hurrying to the organ loft, we saw that the church was almost filled. No chance to try the organ. No time to study the unheard combinations. I was panicky, knowing that every organ has an individuality of its own.

PVT. AND MRS. VICTOR BABIN,
third and fourth from left, better known as the duo-pianists, Vronsky and Babin, at the 164th Station Hospital, Pomona, Cal., where they gave a concert for wounded soldiers.

Glancing at Goffey, I whispered, "Keep your eyes glued to the music, your fingers glued to the keys and I'll pass the ammunition. Don't be frightened if you see the keys on the second manual hopping up and down, because they really won't hit you, but they might make you dizzy to see them. Stick to one set of keys and I'll do the rest. If it doesn't go well, I'll take your place on the bench."

The Procession Begins

We were hardly in place when the bridal party signalled its readiness. With a prayer invoking the shades of Chaliapin's long-haired Russian accompanist, I listened breathlessly for my unheard combination. Very softly from the invisible organist and proxy were heard the superb strains of Lohengrin's Bridal Chorus. I was on my knees, pressing the dusty Swell with both hands for a beautiful crescendo, followed by a gradual diminuendo. As the procession reached the altar, the music died away and blended harmoniously with "Wilt thou take this woman to be thy wedded wife?"

I could hardly believe my ears that Goffey, the champion of jazz, could play so smoothly.

It was a beautiful wedding, the groom in American uniform and the bride and all her attendants in the uniform of the Canadian army; the only decorations, the American and Canadian flags.

Goffey looked at me and silently moved on the organ bench to make room for me, remembering my threat to take his place if he didn't play in a way to suit me. But I shook my head and opened the music for Mendelssohn's jubilant Wedding March.

A Triumphant Finale

His look of gratitude that he had been permitted to play would have repaid me for any slip on his part, but failure did not come.

I whispered, "After the trumpet call, I shall give you the 'whole works.' Don't jump!"

As the newlyweds turned to face the congregation and the trumpet call sounded, I opened up my combinations, full organ, and whispered, "Let er go!"

The rafters fairly shook with the glorious music, which has thrilled the hearts of thousands of lovers for generations. Carried away by the masterful way in which the music was progressing, I fell on my knees once more and with my hands pounded out on the pedals a few basso profundo notes as a climax to our performance.

When the last person had left the church, Goffey turned to me, his face glowing with excitement and perspiration, and said, "How did it go? How did I play?"

I answered, "*We* did it very well. If you attack the enemy as you have just attacked the Wedding March, the war will not continue long."

Songs of the People Dominate Russia's Struggle

By Lazare Saminsky

Author of "Music of Our Day"

Would you like to know the songs of one of the numerous Russian peoples, who wear helmets, coats-of-mail and crusaders' swords as their village attire on Sundays? To hear the ancient Russian-Mongol chants sung today by the progeny of Genghiz Khan and his Golden Horde? To listen to a curious Lapland *melopee* that saddens the crisp air slightly below the Arctic Circle? To sing the weird tunes of Stalin's own tribe of Caucasian mountaineers?

You can do all these things, for the various regional branches of the Soviet Russian Publishing House have brought out collections of these extraordinary chants, and many are available through Am-Rus Music Corporation, of New York. Their value is not only direct, art-enriching, but they hide also priceless material for the study of the melodic taste of humanity and the law of melodic structure.

Of particular interest to us is the fact that the creative interchange of popular and art music is going on with the same unabated swing as in the days of Moussorgsky, Rimsky-Korsakoff and Borodin, the creators of national Russian music half a century ago.

Even in the austere 25 symphonies of Nicolas Miaskowsky, a towering figure among the musicians of Russia today, the Russian folksong, old and new, is able to leaven the formal thought, of great skill and complexity, with the lilt and rhythm of the peasant and soldier tune. Curiously enough, perhaps only in our own country, of all the nations of the West, do we come today upon the same interlacing of the learned and the popular.

Some Leading Figures

Particularly prominent in fostering the peasant and soldier tune in the new music of Soviet Russia is Professor A. V. Alexandrov, of the Moscow State Conservatory. For his work with the Red Army Song and Dance ensemble, he was recently feted in Moscow by the Union of Soviet Composers and Red Army commanders. Professor Alexandrov's case—and he is one of the outstanding Russian musicians as well as educators—is not one of the composers absorbing the folk-chant, but of being absorbed by it, dissolved in it, as it were.

But all outstanding Russians—Shostakovich, Prokofieff, Knipper, Khatchaturian, Khrennikov, Dzerzhinsky Pokrass now write Red Army songs. A thousand of them have been composed in the last two years, and nearly all are published.

However, great as is the moral and the human lift provided by spectacular things in Russia, the Red Army's deeds mirrored in Shostakovich's "Leningrad" Symphony—to take only one example—distance and battle screen other musical activities of utmost importance.

We have no idea of the resilience of the Russian musical life, its prodigious capacity to spring to its feet after battles that have seared the creative life of Russia to the underflesh, and to start everything anew.

A number of interesting new composers have appeared, many of whom have passed through the lofty Miaskowsky school. One of these, the thirty-year-old Valeri Zhelobinsky, author of two operas already produced in Moscow, had his new Symphony, the fourth, played there. This, the second "Leningrad" Symphony to come out of Russia, is also inspired by the heroic battle for that city. The premier music critic of Moscow, Gregory Shneerson, praises particularly its emotional *élan* and orchestration.

A DOMBRA PLAYER
and composer of the Kazakh Republic, Dina Nurpeisova, honored as Merited Worker in Art. (Sovfoto.)

Vitality of Music Life

As to other musical activities in warrent Russia, the following facts, too, point to its incredible vitality.

In suburban high schools you will find their academic recitals going on as serenely as if nothing had happened to the school's curriculum in the two awesome years of the Nazi soldiery's domination of central Russia. You can watch a quartet of small girls carrying with sure ensemble an entire historical program, Vivaldi, Telemann, Mozart, Grieg, Balakireff, Scriabine.

In one rural school you find an enrollment of 300 students studying violin, piano and accordion. In still another, you listen to Beethoven's Scotch songs and excerpts from Handel's Galatea. And if this is not enough, the Moscow Musical Theatre (a memorial to Stanislavsky) managed to stage an entirely new ballet, Lola, with music by Albeniz, Laparra and various Spaniards, a ballet version of Nicolai's Merry Wives of Windsor and still another, the Straussiana.

This — under incredible difficulties. There was no heat in the theatre; both the rehearsals and the performance took place in an ice-cold auditorium. The male dancers came to rehearse after a long morning of military drill, bayonet practice, and similar arduous tasks.

Who said, *"Inter arma tacent artes"*? Arms silence the arts? Not in Russia!

Lazare Saminsky discusses in this article some of the types of modern folksongs of the U.S.S.R. which he conducted in a concert-salute to Russia at Town Hall, New York, on April 30.

Stadium Season to Be Opened by Beecham

Sir Thomas Beecham makes his bow at the Lewisohn Stadium, New York, when he opens the 27th season of Stadium Concerts on June 19 with Fritz Kreisler as soloist. The occasion marks the first time that the noted violinist-composer has played at an open-air concert.

Sir Thomas will conduct the entire first week. Other soloists with him will be Lady Beecham (Betty Humby) and Artur Rubinstein, pianists.

Plans for the season were announced by Mrs. Charles S. Guggenheimer, chairman. The second week will feature an opera season. Aida will be sung by a cast including Zinka Milanov, Bruna Castagna and Kurt Baum, under the baton of Alexander Smallens.

Other conductors already engaged are Vladimir Golschmann, Eugene Goossens and Leonard Bernstein. Dorle Jarmel will be special assistant to Mrs. Guggenheimer. Jean Dalrymple will be general press representative.

Philadelphia to Hold Bach Festival

PHILADELPHIA. — Three programs make up the annual Philadelphia Bach festival to be presented on May 12 and 13 in St. James Church. Five church cantatas, to be sung by the Bach Choir, with organ, harpsichord, orchestra and vocal soloists, are listed for the first evening. At the following matinee the D Minor Concerto for two violins, the Second Brandenburg Concerto, the D Major Suite and the B Minor Suite will be heard with the solo bass cantata, It is Enough.

Five church cantatas, including Sleepers Awake, comprise the final program. The orchestral ensemble will be selected from the personnel of the Philadelphia Orchestra. Soloists include William Kincaid, flutist; Marcel Tabuteau, oboist; Harold Rehrig, trumpeter; and Henry Schmidt and Alexander Zenker, violinists. Julea Stad will play the harpsichord and Claribel Gegenheimer Thomson will be at the organ. Ellen Faull, soprano; Mary Davenport, contralto; Harry Danner, tenor; and Harry Martyn, bass-baritone, will be soloists with the choir. Dr. James Allan Dash, director of the festivals, again will conduct.

Brand's The Gate to Be Given in New York

The Music and Theatre Wing of The Caravan of East and West, Inc., in collaboration with the Dramatic Workshop of the New School for Social Research, the People's Philharmonic Choral Society and the Chorus of The Caravan, assisted by 72 members of the New York Philharmonic will give the world premiere of The Gate, scenic oratorio in English, for soli, chorus and orchestra, actors and narrator, at the Metropolitan Opera House on May 23, for one performance. The event is for the benefit of the children of India through the India Famine Relief Committee. Max Brand (Austrian composer now living here) has written the music of The Gate, and collaborated on the libretto with Mirza Ahmed Sohrab and Julie Chanler, wife of the late Lieutenant-Governor of New York State. Jean Paul Morel will conduct the work, partly sung, partly spoken.

CHARLOTTE BOERNER ENTERTAINS FIGHTER PILOTS

from China. Left to right: Lt. Yang C. T.; Lt. Ning S. Y., the operatic soprano; Lt. Lu M. Y.; and Lt. Wang K. A.

Indianapolis Symphony Announces Plans for 1944-5

INDIANAPOLIS.—The Indianapolis Symphony Orchestra has announced skeleton plans for its 1944-45 season under Dr. Fabien Sevitzky's direction. They include the usual 10 pairs of subscription concerts, with Heifetz, Artur Rubinstein, William Kapell, Eleanor Steber, Claudio Arrau and in Mahler's Das Lied von der Erde, Kerstin Thorborg and Hardesty Johnson.

Dr. Sevitsky has accepted four radio guest conductorships with an ensemble from the Detroit Symphony Orchestra during the month of July and two return engagements with the Vancouver Symphony Orchestra in October. He has announced that he will continue as conductor and musical director for another two years.

Wagenaar Opera to Have Premiere

The world premiere of the opera, Pieces of Eight, with music by Bernard Wagenaar and libretto by Edward Eager, which was commissioned by the Columbia Associates, will be given on May 10 at Brander Matthews Theatre, Columbia University, New York. There will be a preview on the preceding day for League of Composers members. Otto Luening will conduct the four performances.

Patrice Munsel Signed for Films

HOLLYWOOD. — Patrice Munsel, 18-year-old soprano of the Metropolitan Opera, has been signed for a term contract by Warner Brothers, and will report at the studio early in May. Miss Munsel will be seen in musical films.

Is "House-Music" a Lost Art Today?

Contemporary American Music Platform—IV

By JOHN KIRKPATRICK

"HOUSE MUSIC" IN OLD VIENNA.
Schubert playing at the home of Josef Von Spaun, from an unfinished sketch in oil by Moritz von Schwind.

So much can be justly praised in what U. S. composers are producing for the piano that it seems high time to point out the most obvious need not yet satisfied by this growing literature. It provides the recitalist with many splendid exhibition pieces. Though difficult, they are rewarding and often evoke audience reactions of spontaneous enthusiasm. But the extent to which these occasional responses have grown into a wider participation has been disappointing. This is largely because the intrigued music lover finds that these exciting composers furnish him with no first rate house-music.

The idea that piano-music-in-the-home still goes on is nowadays regarded by many as a quaint, old-fashioned notion. The more "forward-looking" view is that the passivity of radio-listening has replaced the active participation of the music lover by "appreciation." But small pianos went right on being profitably built and sold until they were transformed into gliders. And piano lessons continue to be taken in our schools, colleges, conservatories, private studios and homes, by thousands of young amateurs, who want "something modern." These youngsters are tomorrow's audiences, and it mightily behooves the serious composer to encourage them in an active familiarity with his music.

There is already considerable material designed to meet this need, but the character of the music is, by and large, often entirely too insubstantial to have a constructive effect. Few composers have been willing to devote their best efforts or inspirations to such a humble project as a piano piece of moderate length and difficulty. Granted, it is one of the hardest things to compose well. Yet, in all periods since Byrd, composers have generously provided their amateur audiences with such keyboard pieces, which, though relatively simple, brought the player a rich musical reward.

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Our own period is at some disadvantage. We have not yet fully recovered from the epidemic of complications brought on by the pre-first-world-war tendency to substitute for the prevailing style a stylization of personal idiom. This tendency put a false premium on "originality," which once meant fresh ideas, but which came to mean in practice the avoidance of anything familiar. To it the musical world owes a vast expansion of expressive resources, but this usually bogged down in a morass of stylistic self-indulgence.

The result was that, in the ever-present tug-of-war between advanced creative composer and general musical public, the rope finally broke. To the average music lover of 1805, the Sinfonia Eroica manhandled a familiar language. To the average music lover of 1912, Pierrot Lunaire offered no point of contact. Today we see the extremes of this breach in the International Society for Contemporary Music, most of whose members compose for each other, and in the New Friends of Music, who for the most part complacently snuggle down into the old.

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That there have been definite moves toward healing this breach is a heartening sign for the future of our music. Many U. S. composers have brought a conscious clarification into their recent work, and for them to apply this and their best talents to the "piano piece" seems a natural step. On the other hand, students, amateurs and the profession can well afford to sharpen their curiosity and try more earnestly to search and understand. Only by efforts from both sides can that balance be approached, in which the music lovers of a nation may enjoy a reverence for their composers as musical sensibilities differing from them in degree but not in kind, and in which the composers may feel a pressing responsibility to their humblest lay audience.

Bethlehem Bach Festival Will Offer Rare Works

BETHLEHEM, PA.—When Dr. Ifor Jones steps to the podium on May 19 to conduct the Bethlehem Bach Choir in the opening of its 37th Annual Festival he will direct an augmented group of singers and present them to a record war-time audience.

The Choir now totals 230 singers with a record number of 33 tenors and 45 basses.

Soloists will be Ruth Diehl, soprano; Ruth Terry, contralto; Joseph Laderoute, tenor, and Mack Harrell, baritone. With organist E. Power Biggs of the Boston Symphony Orchestra at the console and members of the Philadelphia Orchestra accompanying, Dr. Jones will direct the Choir on Friday afternoon in Cantata No. 104, Thou Guide of Israel; the chorale for soprano, Lord Jesus Christ from Cantata No. 13; the Chorale, Jesu, Joy of Man's Desiring; a chorus from Cantata No. 161, Come, Thou Lovely Hour of Dying; and Cantata No. 102, Lord, Are Thine Eyes Not Searching for the Righteous? The Friday evening session will include the Motet, Be Not Afraid, the Brandenburg Concerto No. 5; Cantata No. 93, If Thou But Sufferest God, and Cantata No. 4, Christ Lay in Death's Dark Prison.

The complete Mass in B minor will be presented on Saturday afternoon, May 20, at 2 p.m. and 4:30 p.m., the intermission coming between the Gloria and the Credo. All sessions will be heralded by the Moravian Trombone Choir from the belfry of Packer Memorial Chapel.

A feature of the festival for a second year are recitals of Bach's instrumental music by James Friskin, pianist, and E. Power Biggs, organist, on Saturday morning, the former at Moravian Seminary and College for Women and the latter at 11 a.m. in Central Moravian Church.

Hanson Wins Pulitzer Prize

Dr. Howard Hanson has been awarded the Pulitzer Prize of $500 for distinguished musical composition for his Symphony No. 4, which had its first performance by the Boston Symphony on Dec. 3 under the composer's baton.

No drama prize was awarded, but a special award of $500 was given to Richard Rodgers and Oscar Hammerstein II for their operetta, Oklahoma.

Army Authorizes Studies in Therapeutic Use of Music

WASHINGTON, D. C.—Extensive research in the use of music to aid recovery from nervous and mental afflictions on the part of service men is being made at Walter Reed General Hospital. The office of the Surgeon General of the United States Army has directed that clinical studies be made at the hospital. The studies will attempt to "arrive at an unbiased determination of what may be accomplished by properly selected music in various types of cases."

Music of U. S. Discussed by National Opera Club

The April 13 program of the National Opera Club of America, Inc., at the Waldorf-Astoria, New York City, was devoted to the subject of the National Music of the United States. Music was presented of Mrs. H. H. A. Beach, honorary vice president; Dr. Edgar Stillman Kelley, dean of American composers; Edward MacDowell and Frank La Forge. Artists participating included Eugenia Limberg, Ardyth Walker, Vernon de Tar, Burl Ives, Mrs. Kelley, Thomas Hayward Rosa Bok, Richard Manning, Mabel Miller Downs, Genevieve Taliaferro, Sallee Smith, and Ernest Anderson. Excerpts also were heard from Florence Wickham's opera, As You Like It. Baroness Katharine Evans von Klenner, founder-president, presided and Mrs. Henry W. Phelps, first vice president, led the salute to the flag. A short address was given by Dr. Sigmund Spaeth.

First Aid to Opera

Opera News, the publication of the Metropolitan Opera Guild, continues to be as bright as it is informative, under the able editorship of Mrs. John Dewitt Peltz. The April issue is full of interesting material and pictures covering the opera subject not only in New York but also in other parts of the country. Especially informative are articles by Oscar Wagner, Dean of the Juilliard Graduate School, and critics Harriet Johnson (New York Post), Walter Monfried (Milwaukee Sentinel) and Maximilien de Schauensee (Philadelphia Evening Bulletin). Lillian Cross' brief study of Milton Cross is another worthwhile piece of timely writing.

The Emery Darcy photograph on the Front Cover is by Suse Byk, N. Y. C.

RADIO: NEWS AND VIEWS—

By VIVA

FIDDLERS THREE IN THE NEWS.

Left to right, Mischa Elman, who recently appeared on Music America Loves Best; Fritz Kreisler, who makes his radio debut in July; Jascha Heifetz, who paid a debt by playing Mairzy Doats unofficially.

The "summer program" blight is rapidly descending upon us, and it won't be long before the airwaves are filled almost exclusively with Kalman, Friml, Lehar and Stephen Foster . . . at least, on the programs that use vocalists. I have never been able to discover why radio program-makers are so convinced that in summer time listeners are constitutionally incapable of hearing serious music, but must be fed on outsized doses of operetta and ballads.

Latest evidence of this apparently unshakable conviction is the new World of Song, Sherwin Williams Summer replacement of the Metropolitan Auditions of the Air, which bowed in April 16 (Blue Network, 4:30 p.m. EWT). Featuring the alumni and alumnae of the Auditions, the show is presumably intended to give radio listeners a chance to hear these successful contestants since they have been at the Metropolitan.

One would think that the music would include at least a few operatic numbers. Opera is, after all, what these people have been specializing in. But no. On the show's premiere, Frances Greer and Leonard Warren sang popular musical comedy and operetta numbers, closing with an Oklahoma medley. The advance program scheduled the Prologue from Pagliacci, but by the time it reached the air, that had been cut. How anyone can judge or appreciate Mr. Warren's operatic progress, which has been phenomenal, by hearing him sing Oh, What a Beautiful Morning is incomprehensible to me. And although Miss Greer did a nice bit of work with One Night of Love, it would have been more to the point to hear her in at least one aria.

If the program planners intend to continue this policy, it is doubly unfortunate. The radio public is intensely interested in the Auditions winners. It feels it knew them "when", and would naturally like to have them do something in their own particular field. Then also, the singers themselves, with a few exceptions, have not been doing a great deal of popular music, and will inevitably be compared with those singers whose particular job it is, and who do it week after week on the air. This does not mean that the whole program must comprise operatic music. But surely one aria apiece or a duet for the singers would do it and them no harm.

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Happily, in spite of the summer light music evil, there will be a good share of symphonic music on the radio during the hot months. Both the NBC and Philharmonic Symphony sponsors have renewed their contracts for another year. The Mexican Symphony Orchestra series, due to start April 30, will be welcomed with interest. Incidentally, Mutual is trying to sell this orchestra commercially, the first time that a foreign orchestra has been offered to an American sponsor. And of course, there are the Boston Pops concerts under Arthur Fiedler, every Saturday night. All of these should provide good listening for the summer.

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Eleanor Steber, soprano of the Metropolitan, has been signed up for thirteen weeks on the Kostelanetz Pause that Refreshes, beginning May 14. Incidentally, Kostelanetz and his wife, Lily Pons, are booked for an overseas tour to entertain the soldiers.

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The first Fritz Kreisler Telephone Broadcast is scheduled for sometime in July . . . and Elisabeth Rethberg will be heard in three programs on Columbia's Invitation to Music during June, the first time she has been on the air in several years.

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Vivien, otherwise known as Hollace Shaw, soprano on the Hour of Charm, was married a short time ago in New York to Major Turner Foster of the Air Transport Command.

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An auspicious occasion was Mischa Elman's return to radio on Music America Loves Best, April 15. The producer had the taste not to couple Mr. Elman with another soloist; the orchestral numbers were chosen with discretion, and Mr. Elman was in top form. He should be on the air more often.

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Xavier Cugat, conductor of Your Dubonnet date, MBS Wednesday nights, goes to Mexico in August to conduct a series of concerts with the Mexican Symphony Orchestra.

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A story was being whispered around in dark corners a few weeks ago to the effect that Jascha Heifetz had included Mairzy Doats in his repertoire. It seems that Heifetz admired a pencil sharpener owned by Wally McGill, producer of the Telephone Hour, and said he'd do anything to get one like it. "Anything?" asked McGill. "Anything," said Heifetz firmly.

At the Telephone Hour rehearsal, McGill presented Heifetz with the pencil sharpener, exacting as his price a performance by Heifetz of Mairzy Doats . . . Heifetz paid the price willingly . . . as I can testify, having received one of the private recordings that was made of it. I can only say that some swing band is overlooking a good jazz violinist in Heifetz.

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Cpl. Robert Lawrence, conductor and former music critic of the New York Herald Tribune, led a recent performance of Tosca at an Italian opera house, according to a mimeographed Army newspaper recently received in this country. The city was not named.

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Although no song was judged a winner in the Patriotic Song Contest jointly sponsored by the National Federation of Music Clubs and the National Broadcasting Company, four works which won honorable mention will be announced and premiered on the Red Network of NBC at 6:15 p. m., Eastern War Time, on May 10, as a feature of National Music Week observances. The presentation will be part of the Serenade to America program, and Dr. Frank Black, general music director, will conduct. Nan Merriman, mezzo-soprano, will sing two of the works, and Robert Merrill, baritone, the other two, with chorus and orchestra assisting. Some 8,000 entries from all states in the United States and several from srevice men abroad were submitted in the contest, of which Rhea Silberta, composer, was chairman. The judges were Leopold Stokowski, Lawrence Tibbett, Lt. Col. Howard Bronson, and Ernest LaPrade, director of research for NBC.

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Helen Teschner Tas, violinist, started a series of ten Sunday afternoon broadcasts on New York's FM Station WABF, April 16, at 5:15 p.m. They are to cover the complete repertoire of sonatas for violin and piano by Beethoven and Brahms, and include sonatas by Bach, Handel, Veracini, Loeillet, Schumann and Franck.

RADIO PROGRAM GUIDE

(ALL TIMES EASTERN WAR TIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS.

New Voices in Song, 9:45 a.m., CBS. May 7. Buell Thomas, tenor. Prelude from Cycle of Life (Ronald); Witness (Spiritual); Ein Schwan (Grieg); Into the Light (La Forge); In the Silence of the Night (Rachmaninoff).

The NBC Concert Orchestra, 12 noon, NBC. H. Leopold Spitalny, conductor; Nan Merriman, contralto; Robert Merrill, baritone.

The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.

The Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs.

The New York Philharmonic Orchestra, 3 p.m., CBS. May 7. Bruno Walter, conductor. Symphony No. 39 (Mozart); Overture and Ballet Music to Rosamunde (Schubert); Overture to Die Fledermaus; Overture to the Gipsy Baron; Emperor Waltz (Strauss). May 14. Bruno Walter, conductor. Pastoral Symphony (Beethoven); Preludes to Acts I and III, Lohengrin (Wagner); Prelude and Liebestod, Tristan and Isolde (Wagner).

The Pause That Refreshes, 4:30 p.m., CBS. André Kostelanetz Orchestra; Guests. May 7. Jan Peerce, tenor. I'll Follow My Secret Heart (Coward); The Touch of Your Hand (Kern); With a Song In My Heart (Rodgers); Trees (Rasbach); Thine Alone (Herbert); Medley from Oklahoma (Rodgers). May 14 and 21. Eleanor Steber, soprano.

World of Song, 4:30 p.m., Blue Network. Orchestra, Wilfred Pelletier, conductor. Metropolitan Auditions of the Air alumnae as soloists.

General Motors Symphony of the Air, 5 pm., NBC. Frank Black, conductor. May 7. Hero's March (Grieg); Symphony No. 2 (Hanson); Prelude to Die Meistersinger (Wagner). May 14. Vladimir Brenner, pianist. Carneval Overture (Glazounov), Orchestra; Piano Concerto No. 1 (Rachmaninoff), Brenner and Orchestra; Marche Slav (Tchaikovsky).

The Family Hour, 5 p.m., CBS. Gladys Swarthout, contralto; Al Goodman's Orchestra; Reed Kennedy, baritone; Jack Smith, tenor; Jose Ferrer, commentator. Arias, ballads and popular songs.

Radio Hall of Fame, 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety.

Keepsakes, 8 p.m., Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads and popular songs.

American Album of Familiar Music, 9 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Ballads, popular songs.

The Mexico City Symphony Orchestra, 9 p.m., Mutual. Carlos Chavez, conductor.

Eileen Farrell, soprano, 11:15 p.m., CBS.

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra; Alfred Drake; guests (Monday through Friday).

Music for a Half Hour, 4:30 p.m., Mutual. Bob Stanley, conductor; Annette Burford, soprano; Earl Palmer, tenor.

To Your Good Health, 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra; Guests. (Monday, Wednesday and Friday).

Serenade to America, 6:15 p.m., NBC. H. Leopold Spitalny, conductor; Nan Merriman, contralto (Monday through Friday).

The Voice of Firestone, 8:30 p.m., NBC. Howard Barlow, conductor; Richard Crooks, tenor. May 8. Overture to Russian and Ludmilla (Glinka), Orchestra; Songs My Mother Taught Me (Dvorak), Crooks; Waltz Serenade (Tchaikovsky), Orchestra; Aria from May Night (Rimsky-Korsakoff), Loch Lomond (Trad.), Crooks; Bacchanale from Samson and Delilah (Saint-Saens), Orchestra; When You're Away, Dear (Herbert), Crooks. May 15. Russian Sailor's Dance (Gliere), Orchestra; A Dream (Bartlett), Crooks; Hall of the Mountain King (Grieg), Orchestra; Federico's Lament (Cilea), The Old Refrain (Kreisler), Crooks; Persian Dance (Moussorgsky), Orchestra; Moon Beams (Herbert), Crooks.

The Telephone Hour, 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor. May 15. Alec Templeton, pianist. Floods of Spring (Rachmaninoff), Orchestra; Minuet (Beethoven), Redwoods at the Bohemian Grove (Templeton), Impressions (Templeton), Templeton; Andante Cantabile (Tchaikovsky), Orchestra; 1st Movement, Piano Concerto No. 2 (Rachmaninoff), Templeton and Orchestra. May 22. Helen Traubel, soprano. Furiante from Schwanda (Weinberger), Orchestra; Iris (Wolf), Deep River (Spiritual), Song of the Open (La Forge), Traubel; Valse Triste (Sibelius), Orchestra; A Perfect Day (Bond), Traubel; Carillon from L'Arlésienne Suite (Bizet), Orchestra; Du Bist der Lenz, from Walkuere (Wagner), Traubel.

Carnation Contented Hour, 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, bass; Ralph Nyland, tenor.

TUESDAY

American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone; Evelyn MacGregor, contralto.

Cresta Blanca Carnival 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, piano-improvisor; Dorothy Shay, soprano.

Sinfonietta, 11:30 p.m., Mutual. Frieder Weissman, conductor.

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., Mutual. Xavier Cugat Orchestra. Latin-American rhythms.

Great Moments in Music, 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone; George Sebastian, conductor. Opera condensations, composers' nights, operetta.

Invitation to Music, 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor. May 17. Joseph Schuster, cellist. First performance, Cello Concerto (Villa-Lobos). May 24. Jennie Tourel, contralto. Music from Alexander Nevsky (Prokofieff).

THURSDAY

Treasure Hour of Song, 9:30 p.m., Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.

Music of the New World, 11:30 p.m., NBC. Henri Nosco, conductor.

FRIDAY

Cities Service Program, 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

SATURDAY

First Piano Quartet, 9 a.m., NBC. Adam Garner, Vladimir Padwa, Frank Mittler, Edward Edson. A half hour of piano ensemble numbers.

RCA—Music America Loves Best, 7:30 p.m., Blue Network. Orchestra, Ray Blackton, conductor. Soloists, Victor recording artists.

Boston Pops Concert, 8:30 p.m., Blue Network. Arthur Fiedler, conductor.

Chicago Theatre of the Air, 9 p.m., Mutual. Marian Claire, soprano; Henry Weber, conductor. Opera and Operetta.

Your Hit Parade, 9 p.m., CBS. Mark Warnow's Orchestra; Lyn Murray Chorus; Frank Sinatra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m., CBS. Jessica Dragonette, soprano. Gustave Haenschen Orchestra.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

PRESENTING REGINA RESNIK, SOPRANO

LIEBLING

With striking originality I asked Regina Resnik, "How does it feel to win the Metropolitan Auditions of the Air?" Miss Resnik, who has a sense of humor and a kindly feeling toward interviewers, did not give me a withering look. She merely smiled widely, said "Wonderful," and left the rest to my imagination.

Miss Resnik gives the impression of someone who knows exactly what she wants to do and how to go about doing it. She is that rarity, a born and bred New Yorker, who received all her musical training in this metropolis. It was a good one, too, as she has never believed in doing things by halves, even as a child.

Her parents came from Russia, the Ukraine, and both are music lovers. There was always some kind of music at home in which the children, Regina and her younger brother, joined. She sang for the first time in public when she was 11, in a Junior High School play. Then she went to the James Monroe High School and subsequently to Hunter College, where she sang "everything from soup to nuts." At her High School Graduation she chose Dich, Theure Halle as her solo, and as she puts it, "yelled bloody murder." She wonders now how she ever had the nerve to do it. She also joined a girls' quartet which made the rounds of the radio stations until they got an audition for Major Bowes Hour.

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At Hunter, Miss Resnik did all the male roles in the Gilbert and Sullivan operettas, and sang The Star Spangled Banner when President Roosevelt opened the new branch of the College. She was so excited about watching the President that she almost forgot the words of the National Anthem.

She majored in music and took every music course the College had to offer, including one of a series which are given by Dr. Harold Strickland, associate editor of the Musical Courier (who has been wandering proudly around this office lately declaring, "I knew that girl had something.") She wrote lengthy and exceedingly highbrow papers on The Origin of Oratorio and The History of the Art Song, and other weighty subjects. Finally she met Miss Rosalie Miller, voice teacher, who heard her sing, said "That voice must not be lost" and took her as a pupil. She has been with Miss Miller ever since.

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Although Miss Resnik insists she does not believe in fate or omens or anything of the kind, fate seems to have played a modest role in her career. The year she was graduated from college she took Miss Miller to a New Opera performance of Macbeth. Her teacher suggested that she learn the big Lady Macbeth aria from the opera. She did, and used it for an audition number. The following year her present manager, William Stein, took her to Hans Busch, who heard her do the Macbeth aria and promptly gave her a chance in one performance of Macbeth, as the murdering queen.

This opportunity, Miss Resnik feels, was the real start of her career. From it resulted an engagement with the National Opera of Mexico City, and other operatic dates. (The fate motif enters the story with the fact that her name means Butcher Queen—Regina, queen; Resnik, butcher.)

Miss Resnik competed in the Auditions of the Air last year and was selected as one of the finalists. She accepted the Mexican opera engagement, thinking it would be over by the time the Audition winners were selected. She was to do Senta in the Flying Dutchman, Eva in Meistersinger, Fidelio, and Lady Macbeth, all under the direction of Erich Kleiber. However, the Mexican season was postponed several weeks, and while still in that country, she was notified she had won the Auditions and asked to return to New York to claim her prize and her Metropolitan contract.

It was a difficult decision for a young singer to make. On the one hand, she was sure of a Metropolitan engagement, something that might not come again for a long time. On the other, she had had weeks of rehearsals with Kleiber and was gaining invaluable experience. Miss Resnik decided in favor of staying in Mexico, a decision not unlike that of Risë Stevens when she turned down a Metropolitan contract some years ago in order to go abroad for further study. The Auditions officials, understanding Miss Resnik's dilemma, promised her another chance, with the happy result that she was the only woman to win the Auditions this year. Her first appearance with the Metropolitan Company was in a monster pre-opera concert in Cleveland, home of the Sherwin Williams comany, before an audience of 11,000.

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Miss Resnik is an attractive blonde girl with large, gray-green eyes that look steadily and confidently into yours. She carries herself beautifully, with assurance and poise. Her speaking voice is deep and resonant. She lives with her family in New York, where her father is in the luggage business. Her young brother is in the Army.

She really loves music, all kinds, plays the piano and goes often to symphony concerts. She heard very little opera as a child because, she says frankly, "it was too expensive," but she has caught up since. She reads a lot, goes to the movies frequently (her favorite movie star is Donald Duck). She is neither in love nor engaged at the moment, but writes to "hundreds" of boys in the service. Miss Resnik speaks French, Italian, German and Russian fairly well, but says that she learned more Spanish in her short stay in Mexico than she did of the other languages in all her years in school and college. She fell in love with Mexico, and her ideal of a vacation would be to fly there and stay for two weeks. She plays tennis and rides and, if she weren't a singer, she would have been a painter. She has studied drawing since she was a child and loves it.

In her music, she is what is known as a "quick study" and can learn a role overnight if she has to. She finds opera profoundly exciting, with endless possibilities. So far, she has found that no part on the stage is dull. "You can make something of all of them," she believes.

Miss Resnik is scheduled to sing Santuzza and Micaela with the City Center Opera Company in New York this month, and will also appear at the Southern Symphony Festival at Columbia, S. C.

Critics Circle Scores on NBC

The annual quest of the Music Critics Circle of New York for the best American orchestral work introduced in public concert in that city during the current season will be conducted on the NBC network for the second consecutive year, with Frank Black and the NBC Symphony Orchestra performing "rehearings" of three nominated symphonic works, May 11 (NBC, 11:30 p. m., EWT). Scores to be heard are Symphony No. 1 ("Jeremiah") by Leonard Bernstein, Symphony No. 5 for strings by William Schuman, and Magnificat by Norman Dello Joio.

Helen Goes to Troy Opens on Broadway

One of the most stirring recent events on Broadway was the opening of Helen Goes to Troy, Max Reinhardt's version of Offenbach's La Belle Helene, which is being offered by Yolando Mero-Irion for the New Opera Company at the Alvin Theatre, in a stunning production. One seldom sees as tasteful settings, costumes and stage arrangements as in this performance.

The clou is Erich Wolfgang Korngold, who with his unusual mastery has adapted Offenbach's score. By omitting a few numbers of the old version and inserting various new ones which he took from other Offenbach operettas, more or less forgotten, except for the Barcarolle from Tales of Hoffmann, he created an evening of delightful music. The enjoyment increases when he himself plays the piano to accompany a song. From this angle, the charming chanson of Discordia at the beginning of the second act is one of the high points of the evening. He makes the music sparkle and scintillate in every respect. It even makes you forget that sometimes, although witty, the book drags.

A Brilliant Cast

Helpers in this successful venture, which probably will run for a long period on Broadway, are first of all the stunning Jarmila Novotna, who lends her charming personality and voice successfully to her incarnation of the classical Queen. Even old Homer would have liked looking at her and listening to her songs. William Horne is her capable partner, as Paris, although one would wish that he employed less falsetto voice. All the other singers, including George Rasely, Gordon Dilworth and Hugh Thompson, sing their parts with great devotion and musical sincerity. Much fun during the evening is supplied by Ralph Dumke as Calchas, who is very unctuous and winning. Ernest Truex lends his great art of characterization to the part of little, mousy Menelaus, and sometimes reaches the point where his humor touches the border of tragedy. This certainly is proof of the real comedian.

The staging was done by Herbert Graf, the striking settings and costumes by Ladislas Czettel. The dances were arranged by Leonide Massine. The new book was supplied by Gottfried Reinhardt and John Meehan. Jr., with lyrics by Herbert Baker. Robert Edmond Jones designed the handsome production.

H. W. L.

Arved Kurtz Assistant Director of N. Y. College of Music

Appointment of Arved Kurtz as assistant director and member of the Board of Trustees of the New York College of Music was announced on April 15 by Carl Hein, director. An informal reception was tendered him at the college.

Mr. Kurtz, brother of Efrem Kurtz, conductor of the Kansas City Philharmonic Orchestra, was born in Russia and studied in Berlin, Paris and other European cities. He came to the United States in 1934, and shortly after received appointment as professor of violin at Elder Conservatory of the University of Adelaide in Australia. While there, he led the Elder String Quartet. In 1938 Mr. Kurtz returned to the United States and continued study with Hans Letz and the late Julius Pruever at the New York College of Music. He has appeared in Town Hall in recital, over WNYC and for the CDVO.

RECEPTION AT NEW YORK COLLEGE OF MUSIC TO ARVED KURTZ, new assistant director, on April 15. Seated, first row: Mr. and Mrs. Efrem Kurtz, Mr. and Mrs. Arved Kurtz, Carl Hein, director, Dr. Warner M. Hawkins, who officiated, and Judith Grossman. Others seated: Mr. and Mrs. William Rosenwald, Mme. Anne Roselle, Mr. Rosner, Dr. and Mrs. Pollak, Dr. Jacob Weinberg, Mme Ruth Kisch-Arndt, Mrs. Charlotte Levy, Mr. and Mrs. Carl Spitz, Mr. and Mrs. Joseph Meresco, Dr. and Mme. Vladimir Gurewich, Consuelo Clark, Mr. and Mrs. Richard Mohaupt, Mr. and Mrs. Burger, Dr. and Mrs. Frank Halphen, Mr. and Mrs. Constantine Joffee, Mr. and Mrs. Gregory Glückman, Mr. and Mrs. Michael Balnemones, Carl Werschinger, Dr. and Mrs. Bruno Eisner, Irene Paulsen, Vera Nette, Elsa Nicolini, Helen von Metnitz, Alice Wirth, John Noge, Dr. Fritz Stiedry. Standing: Leontine Bodenlosz, Harriet Vogt, Minna Siegel, Aphrodite Bobotis, Neura Grunes, Prof. Karl Adler, Dr. Weschler, Prof. Angela Weschler, Hans Letz, Dr. and Mrs. Otto Herz, Mrs. Suzanne Dyner, Nicholas Kopeikine, Gerda Herz, Anna Sucher, Lila LeeRoy, Elizabeth Mitchell, Walter Milnor, Maria Weschler, Yrsa Dammann, Uarda Hein, Yrsa Hein, Siegfried Landau, Corporal Irving Weschler, Private First Class Sol W. Snow. (Photo by Drucker-Hilbert Co., Inc.)

THE DANCE: Premieres of New Works Given By 2 Companies in N. Y. Seasons

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

As the spring ballet season draws to a close, it has substantiated the fact that it is definitely a box office attraction. The Ballet Russe de Monte Carlo was a complete sell-out for every performance during its three-week engagement at the City Centre. If it were not for previous commitments by both the ballet company and the City Centre, it is quite obvious that the company could have remained indefinitely.

At the "Met" the story is pretty much the same, except that at the moment it looks quite probable that S. Hurok will extend the Ballet Theatre season through May 21, making a total of six straight weeks of performances with matinees on Saturdays and Sundays. It is also gratifying to report that there have been standees at every performance.

Ballet Theatre has presented three new ballets, the first of which was Argentinita's version of De Falla's El Amor Brujo, premiered on April 10. Oscar Weidhaas designed an elaborate set for the production and Freddie Wittop furnished the ideas of the costumes and special effects.

In this Andalusian gypsy tale, the action of which is fairly familiar, Candelas (Argentinita), is tormented by the jealous ghost of her dead gypsy lover (Manolo Vargas), who intervenes between her and her new suiter, Carmelo (Jose Greco). Carmelo substitutes Lucia (Pilar Lopez) in Candelas' place. The ghost, unable to resist a pretty face, falls into the trap. Candelas is freed to love Carmelo and the spirit is exorcised by the sorcery of love.

Argentinita's work is the very essence of refinement in art, and her interpretation of this delightful score punctuates that fact. Pilar Lopez, Jose Greco and Manolo Vargas dance their roles with magnificent authority. Jeannette Lauret does very well as the Witch and Argentinita has an excellently trained group of genuine Spanish dancers—Teresita Osta, Dorita Ruiz, Trianita Montoya, Adrina Otero, Pilar Gomez, Artemisa Calles—for the Gypsies.

Les Sylphides, Pillar of Fire and Bluebeard were the other ballets presented with El Amor Brujo.

Tally-Ho Bows

On April 11, Agnes de Mille's Tally-Ho had its first New York showing. Paul Nordoff has arranged and orchestrated miscellaneous works of Gluck for the music, and Motley furnished the scenic designs and pretentious costuming.

This creation is a travesty on the French court of the eighteenth century. The delicate tale deals with a Wife (Agnes de Mille) who feels she is neglected by her genius bookworm Husband (Hugh Laing) and carries on a flirtation with the Prince (Anton Dolin). Also in the story are A Lady, no better than she should be (Maria Karnilova), Two Others, somewhat worse (Muriel Bentley and Miriam Golden), the Innocent (Lucia Chase), and a group of Courtiers. At the conclusion of Miss de Mille's guest appearances, Janet Reed will assume her role.

During the first performance it was very difficult to tell who was in love with whom, a very confusing state of affairs, indeed, and the work seemed much too long for what it had to say. However, it is gradually being whipped into form and bears the de Mille stamp of capturing the atmosphere of a period. It also has the inevitable de Mille hip swing, which seems to be the same in any dance vocabulary according to Miss de Mille's ballet creations. The ballet has entertainment value and after more editing and re-arranging it will, no doubt, be popular with the audiences.

SCENE FROM FANCY FREE,

successful new production of the Ballet Theatre, choreographed by Jerome Robbins, who is seen in a tableau with Janet Reed. The music is by Leonard Bernstein, the latter conducting as guest at the premiere. (Photo by Alfredo Valente.)

Fancy Free Proves Hit

The world premiere of Jerome Robbins' Fancy Free on April 18 proved the most exciting event of the season. Leonard Bernstein conducted his original score for the work and Oliver Smith designed the set.

One reason why this ballet was bound to be sure-fire may be attributed to the fact that it is the first all-American ballet produced by Ballet Theatre since its Centre Theatre days. It is even the first commissioned musical score used since then, a shabby record, indeed, for a company of its magnitude. With the multitude of young gifted American composers available, one's curiosity is aroused as to who or what is accountable for such artistic decadence. The success of this venture should serve as a shot in the arm to those whose decisions determine the artistic destiny of a company.

Fancy Free is the story of three sailors on shore leave who visit a bar. They pick up two girls. This naturally leads to difficulties, skillful dance sequences, and finally the loss of the girls. Just before the end, a third girl appears. Jerome Robbins, John Kriza and Harold Lang are the sailors while Janet Reed, Muriel Bentley and Shirly Eckl play the parts of the girls.

For his first attempt, Jerome Robbins has done an excellent job. His particular type of personality is a natural for the subject he has chosen and his cast played their parts to the limit. If the work is a little in the direction of Broadway, one may add that it is excellent Broadway.

Other than the new ballets, the repertoire is pretty much the same as it was in the fall. The guest artists are Massine, De Mille, Argentinita and Pilar Lopez. Sir Thomas Beecham and Leonard Bernstein are guest conductors; Antal Dorati continues as the Musical Director and Mois Zlatin is associate conductor.

Nana Gollner and Paul Petroff have been added to the regular roster which includes Markova, Dolin, Eglevsky, Chase, Kaye, Laing, Tudor, Hightower, Semenoff, Karnilova, J. Reed, Alonso, Robbins, Romanoff, R. Reed, Kidd, Kriza, Orloff, Golden, Kavan and Cooper.

City Centre Novelties

At the City Centre, the Ballet Russe de Monte Carlo offered two works new to New York on April 10. The first was Etude, a choreographic composition by Bronislava Nijinska to music by Johann Sebastian Bach with scenery and costumes by Boris Belinsky. This work is abstract in form and attempts to visualize the spirituality of the music. The ballet is long and is unyielding in its technical demands on the dancers, but we are happy to report that the artists of the company were capable of handling the difficult assignment with poise and assurance. Special variations were superbly handled by Krassovska, Tallchief, Etheridge, Istomina and Talin. The corps de ballet is also to be commended for its neat and precise work.

The Cuckold's Fair, a ballet in one act with music by Gustavo Pittaluga and book by Garcia-Lorca and Rivas-Cherif, is not quite the proper vehicle for the special talents of this company. It may be that since Pilar Lopez, the choreographer, was limited in a choice of vocabulary, because of working with ballet dancers not thoroughly schooled in the Spanish idiom, the ballet is not as successful as it might have been under other conditions. The best dancing was done by Frederic Franklin; Maria Tallchief was quite effective in a small part. Danilova, Starbuck and Ismailoff were the other central characters.

The scenery and costumes by Joan Junyer were extremely colorful. Even though this work is not a rousing success, the management should be commended for its progressive artistic efforts.

Rodeo and the Pas De Deux Classique were also presented the same evening much to the delight of the audience. Dorothy Etheridge was seen in the part of the Cowgirl, for the first time in New York, and made a decided hit. Kokitch, on leave from the Army, had a good time as the Head Wrangler, the role originally created for him. Franklin carried on as the Champion Roper.

Youskevitch also managed to be on furlough during the New York run, and among other things, he dazzled the audience with the most perfect *entrechat-six* and *grandes jêtes* of the season (and there are plenty of them) in the Pas De Deux Classique with Danilova. She, too, was in top form.

Among other ballets presented during the season were Les Sylphides, Red Poppy, Swan Lake, Le Beau Danube, Chopin Concerto, Scheherazade, Nutcracker, Serenade, Gaite Parisienne, Ancient Russia, Bluebird and Carnaval.

The younger dancers of the company are developing artistically at an unbelievable pace. Krassovska, of course, has been coming right along for quite a few seasons; Maria Tallchief, Dorothy Etheridge, and James Starbuck are all developing admirably. Of the newcomers Ruthanna Boris, Mary Ellen Moylan, Leon Danielian, and Grant Muradoff bear watching.

A word of praise is in order for Rachel Chapman's playing of the Chopin and Tschaikovsky piano concertos and Hugo Gottesmann's "pinch-hitting" for Franz Allers, who has completely recovered from the mumps, we are glad to say.

La Meri Does Amor Brujo

At the Ethnologic Dance Centre, La Meri and her Natya Dancers have also been featuring a presentation of De Falla's El Amor Brujo. The decor was designed by Carreras and Duberg, while La Meri and Carreras were responsible for the costumes.

Naturally the setting for this production was just the opposite of Argentinita's at the "Met" as far as space is concerned, but that little factor was anything but an obstacle for La Meri. The story was clearly etched, the lighting effective, and the handling of the groups was incredible. Besides La Meri, those participating were Carolyn Hector, Anna Mandal, Lucille Peters, Juana, Mera Goorian, Gina, Alda Cadena; the Misses Gill, Grant, Mengrone, Newcomer, Parker, Pier and Messrs. Cressy and Magni. There was also an individual named X, who, we suspect, was Guido Carreras in the part of the Spectre.

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The National Orchestral Association had the Duncan Dance Guild as its assisting artists on April 24 in a program entitled The Dance and Its Relation to Music.

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New Young American Wagnerian Tenor Found For Metropolitan

Emery Darcy, Who Created Sensation as Parsifal, Has Other Major Roles Ready for Performance

Emery Darcy, new American Wagnerian tenor "find" of the Metropolitan Opera, whose assumption of Parsifal on March 29 at short notice resulted in a signal triumph, is an extremely versatile young man. His hobbies range from skiing and golf to philately, and his athletic prowess—he is six feet two and of striking, youthful bearing—well fit him for such heroic roles as Siegmund, and Siegfried in Götterdämmerung, both of which he has ready to perform, as well as the mercurial Loge in Rheingold.

Mr. Darcy's success as Parsifal was owing in large part to the fact that, in addition to his fine natural voice, he has been training for Wagnerian roles with much care, and with a suitably leisurely approach. His promise as a Wagnerian heroic tenor was noted by Edward Johnson, General Manager of the Metropolitan, several years ago in one of his press interviews. The impresario, however, wisely encouraged a thorough grounding in traditions. Meanwhile Darcy has been singing mostly minor parts, and has continued to study many of the Wagner roles with Lucie Lenox, well-known New York vocal teacher. A serious student, he will not rest on his laurels now that he has achieved fame, but will continue to learn major parts, especially Wagnerian ones.

EMERY DARCY AS PARSIFAL

Began Career As Baritone

Darcy is a Chicagoan by birth and spent his earliest years in Minnesota. Perhaps he imbibed some of the air of that northern state, which is supposed to nourish giants. He began his career as a high baritone, but later it was discovered that his voice had a tenor quality and it was as tenor that he won the "Met" Auditions of the Air in 1940. He made his debut the following season.

During the Metropolitan season, Darcy has appeared at intervals in concert and on the radio, and also made many appearances for the USO and at Army Canteens. He sang as soloist with the Los Angeles Philharmonic and the Toronto Symphony, among other orchestras; appeared six times at the Hollywood Bowl and at the Pasadena Festival in California.

"Heard" in the Movies

It is interesting to relate that Darcy has been "heard" in the movies, too, for on the Coast he sang sequences in pictures for Paramount, Twentieth Century-Fox, Columbia and RKO Pictures, where his voice was "dubbed" in when ostensibly other stars were "singing." On the radio, he has been heard on the Lucky Strike and Johnson's Wax programs.

On the present tour of the Metropolitan, Darcy has been heard five times in Chicago alone. On April 30 he was to sing on the Sherwin Williams hour, featuring singers who have won in the Auditions of the Air. He is to be a featured artist in the diamond jubilee program honoring Carl Hardebeck, composer, at Town Hall, New York, May 21. His summer will be spent in perfecting Wagnerian roles and in learning some new ones.

Schulhof to Represent Beecham

Andrew Schulhof has announced that he has been appointed sole business representative of Sir Thomas Beecham, conductor. Mr. Schulhof's headquarters are in New York.

Spartanburg Holds Annual Festival

SPARTANBURG, S. C. — This year's Music Festival included two very successful evening concerts held in Converse College auditorium. The townspeople and the military from Camp Croft turned out in fine style to support the interesting programs, which Director Ernst Bacon had arranged for the annual music celebration.

The first concert featured the Converse Trio, Analee Camp, cellist, Claire Harper, violinist, and Lionel Nowak, pianist, in the first movement of Tchaikovsky's Trio in A minor. Carol Jones, young mezzo-soprano from Chattanooga, sang works of Gluck, Brahms and Wolf. Claire Harper played three violin numbers. Mr. Nowak was accompanist.

For the second half of the program, Prokofieff's Peter and the Wolf was done with the Spartanburg Symphony, narrator and ballet. Mr. Nowak conducted, Glenn Stables was the narrator and Hedi Politzer created the choreography and directed the ballet. The Converse dancers gave a vivid and surprisingly professional interpretation of this amusing Russian fairy tale, and Miss Politzer in the role of the Wolf was delightful.

The festival organization had engaged Maria Maximovitch, Russian dramatic soprano, as the major attraction on Saturday night. Mme. Maximovitch completely won her audience with her artistry and charm. Her voice is one of richness and great beauty, and her appearance here was one of the highlights of the music year.

The Spartanburg Symphony Orchestra began the concert with two fine orchestral numbers and accompanied the singer in her first two airs. Her second group was sung with Ernst Bacon at the piano and included one of Mr. Bacon's compositions, It's All I Have.

Pergolesi's Stabat Mater was the climax of the festival offerings. This great work was sung by the Converse Chorus with the Spartanburg Symphony and with Mme. Maximovitch, soprano, and Radiana Pazmor, contralto, as soloists. It was a notable performance, as conducted by Mr. Bacon. J. A.

CLEVELAND

By ROSA H. WIDDER

The last two symphony concerts of the season, after the return of the Cleveland Orchestra from its two weeks' tour of the South and East, were under the baton of distinguished guest conductors. Appearing in a symphonic capacity for the first time here in 14 years, Sir Thomas Beecham gave an electrifying performance of a splendidly devised program. The Meistersinger Prelude only served to heighten the expectant mood. There followed the Handel Amaryllis Suite in Sir Thomas' arrangement, suffused by a quaint charm, and the Mozart Haffner Symphony, delicately and dextrously woven. Intermission time had the audience rising in cheers and all but demanding more. Sibelius' Second Symphony found the conductor at his most thrilling. A superb evening!

Golschmann Conducts

Vladimir Golschmann, who next winter will conduct seven pairs of concerts in the city and five weeks on tour, led the concluding pair. Favorably remembered from a previous appearance here, Mr. Golschmann again gave proof of his solid and satisfying musical qualities. The program was less exhilarating than it might have been if the Shostakovich Fifth Symphony had not followed hard upon La Valse of Ravel. Weber's Oberon and the "London" Symphony of Haydn were projected with meticulous care and precision.

The second pension fund concert for the Cleveland Orchestra was given during Holy Week, when Walter Blodgett conducted the combined forces of the St. James Festival Choir and the Unitarian Church Choir in the B Minor Mass of Bach. Choirs as well as soloists performed with skill and the orchestra gave excellent support. Of especial beauty were the solo violin obbligato parts of Concertmaster Spivakovsky. The soloists were all seasoned in their parts, having appeared frequently in the work. They were Mary Marting, soprano; Ilona Herman, contralto; John Priebe, tenor, and Bruce Foote, bass, all excellent. Arthur Quimby, formerly curator of music at the Museum of Art, was at the organ.

Anne Brown appeared in a recital sponsored by St. Mark's Presbyterian Church and made a deep impression by the utter sincerity and artistic excellence of her vocal art. In a comprehensive program ranging through the classics, German Lieder, French and English songs and Spirituals, she displayed artistic qualities of a high order. Extremely moving were her Spirituals. Her charm and grace, coupled with a clear and beautiful voice, also account for her success.

The Russian Grand Opera Company paid a welcome, if short, visit to Cleveland. One can only be grateful to have had an opportunity, albeit the group labored under handicaps, to hear such masterpieces as Boris Godounoff and Eugen Onegin. Alexander Kipnis gave a towering portrayal of the Czar. George Dubrowsky as Onegin was both romantic and heroic, and his vocalism was of fine timbre. Michael Fevelsky conducted with authority. Elsa Zebranska, David Tulchinoff, Mary Nepp, Nadia Ray, Lula Golub, Lucien Ruttman, Leonid Troitzky and Stephen Ardotoff portrayed other roles well.

The Fortnightly Musical Club presented its artists at the Cleveland College Club in an interesting program of songs by Jean Webster Erisman, soprano, and Genevieve D. Fritter, violinist, who collaborated with Mrs. Sol Marcosson, pianist, in a performance of the Franck Sonata. Mrs. Ray A. Carle was at the piano for Mrs. Erisman.

Irene Beamer, mezzo-soprano, was heard at the Cleveland Museum of Art in an interesting program of unhackneyed calibre. In addition to German Lieder and French works, she introduced two new songs by Walter Golde of New York, who was at the piano, and another by Herbert Elwell.

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LONDON

By HUGH LIVERSIDGE

The London Philharmonic Orchestra's Sunday afternoon concerts at the Adelphi Theatre continue their policy of presenting new and interesting works. One concert gave us a new oratorio, A Child of Our Time, by a young British composer, Michael Tippett.

This is a most remarkable work, for, although it is called an oratorio, it is very modern in idiom and design. The composer wrote not only the music but also the text, which is cogent, terse and compelling in expression. It deals with the forces of persecution and evil abroad in the world today.

But, like much modern music, it does not study the singers. There are no arias or choruses which are a joy to sing; consequently the Luton Choir and the soloists were confronted with a difficult task. If many of these modern composers could show Rossini's or Donizetti's understanding of the voice *per se* and at the same time keep their modern originality of thought, their work would gain immeasurably in stature.

American Works Heard

Another London Philharmonic Orchestra concert gave us an all-American program. Over half of the audience was made up of United States soldiers in Britain. Accompanying me to this séance was Lieut. Harold C. Schonberg, of the U. S. Army, who has often contributed to the Musical Courier, including a recent article on aspects of British musical life in wartime.

The first item was Aaron Copland's Outdoor Overture. A fitting title indeed for the sunny, almost summer-like Sunday afternoon. This work had a breezy vigor which was well received.

Next was the Bloch Violin Concerto, composed in 1938. (Incidentally, is it quite fair to classify Bloch as an American composer? He had his roots in Europe and composed much of his work there. However, if he has since taken out U. S. citizenship, the claim is perhaps a legitimate one.) The work is well enough known to my readers to need no analysis from me.

Eda Kersey was the gifted soloist, although, as she was suffering from a very heavy cold, American listeners did not hear her under the most favorable conditions.

Sessions' Symphony No. 1, in E Minor, seemed a competent piece of workmanship, but the whole work struck me—and also Lieut. Schonberg — as rather reminiscent.

Walter Piston's The Incredible Flutist was interesting, and I understand it has achieved great popularity as a ballet in your country. The restrained vociferations of the British bandsmen were contrasted by Lt. Schonberg with the abandoned yelling of the Boston "Pop" orchestra. In fact, the gentlemanly and very British "Whoopee" at the end of one movement occasioned the good master Schonberg such merriment that I had to dig him in the ribs and exhort him to put on a more serious countenance.

Sgt. Hugo Weisgall conducted the concert in spirited fashion.

Tribute to Sir Henry Wood

A concert arranged to celebrate the 75th birthday of Sir Henry Wood was mounted at the Albert Hall. Britain's three leading orchestras took part simultaneously — the London Philharmonic, the B.B.C., and the London Symphony. This mammoth combine was conducted in turn by Sir Henry Wood, Sir Adrian Boult and Basil Cameron. This produced a mighty wave of sound which, if it was not so much out of place in the Flying Dutchman Overture, was quite out of character in Bach's third Brandenburg Concerto. The most common sense procedure would have been to take sections from each of the three orchestras—say, the strings from the L.P.O., the brass from the B.B.C., and the woodwinds from the L.S.O., and so on. However, the hall was packed and everyone, including Sir Henry, seemed happy.

But, after all, Sir Henry Wood's best and most lasting testimonial is found in his work for music, which is far more impressive than an extravaganza of this nature.

Pre-Aged Violins Featured at Mertzanoff Recital

Violins, designed and created by C. E. Mertzanoff, and made of American woods, after a special process of pre-aging developed by Jack Westall, were used at a pre-publication recital on April 19 at the Mertzanoff Studios, New York. An all-Bach program was played by Raymond Bauman, pianist, and Jose Figueroa and Samuel Weiss, violinists. Mr. Bauman also served as arranger, the program holding his Intrada for Piano, transcribed from a violin sonata, a transcription of the Organ Toccata and Fugue in D Minor and a Grande Sonate de Concert in G Minor, arranged from a sonata for violin and harpsichord. Mr. Bauman had to give an encore, and played his own Meditation. The violin numbers included the Chaconne, played by Mr. Figueroa, and the Adagio and Fugue in G Minor, also unaccompanied by Mr. Weiss. The three artists joined in the Grande Sonate.

The specially treated violins are known as "Wesmeraged" instruments. Among those in the audience who offered congratulations was Zino Francescatti, violinist.

National Music League to Hold Auditions

The National Music League, cooperative management bureau, which offers young artists an opportunity to "earn their management," is holding auditions for violinists, contraltos, and male singers, on May 22.

Application blanks and information may be obtained at the office, 130 West Fifty-Sixth Street, New York, until May 15. No applications will be accepted after that date, it is announced.

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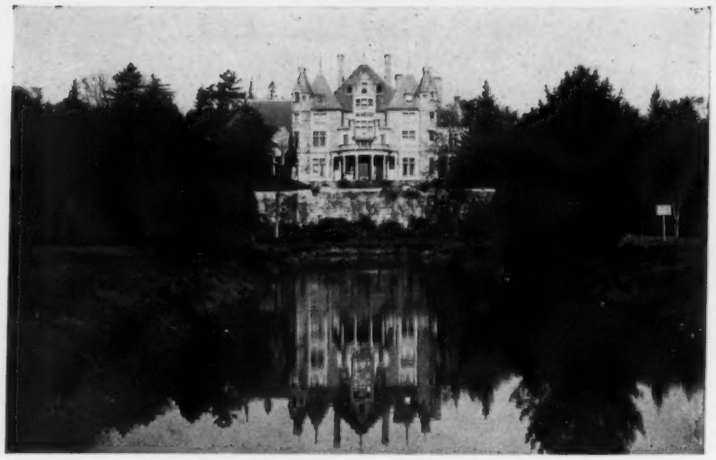

THE BARRINGTON SCHOOL

at Great Barrington, Mass., where Gaby and Robert Casadesus again will hold summer classes and give courses. The session opens on July 17 and extends to Aug. 28.

WASHINGTON

The National Symphony Orchestra, Dr. Hans Kindler conducting, has had a brilliant array of soloists sharing honors with it in its last busy schedule of the season.

Percy Grainger, always a piano favorite here, was heard in the Franck Symphonic Variations and the first performance in Washington of the Morton Gould American Concertette No. 1. Ezio Pinza, basso, was a magnificent soloist on the mid-week series, singing varied groups.

An outstanding first performance was that of the Piston Symphony No. 2. On this same program the brilliant Czech pianist Rudolf Firkusny was heard in the Dvorak G Minor Concerto. Lauritz Melchior, heroic tenor, Josef Hofmann, pianist, and Irra Petina, mezzo-soprano, gave brilliant performances in the group of closing concerts.

Dr. Kindler has brought the National Symphony Orchestra to a truly major status. This season there has been a greater enthusiasm and spontaneity than ever before. Many important works by American composers were given first or repeat performances. Dr. Kindler, and Erwin Mutch, the very capable manager, are to be congratulated for their progressive work with the Symphony and for their efforts in furthering the musical life of Washington.

Mrs. Constance Snow presented the Philadelphia Orchestra in an extra concert on April 18, at Constitution Hall. Eugene Ormandy gave an impressive and stirring performance of the Beethoven Fifth Symphony, and had as his soloists the duo-pianists Pierre Luboshutz and Genia Nemenoff, who were heard in the McDonald Concerto. At the preceding Philadelphia Orchestra concert, William Kincaid was the flute soloist in the lovely Poème by Griffes.

The American Guild of Organists presented S/Sgt. Virgil Fox in an organ recital at the Washington Cathedral. Fox was impressive on the great organ, listing varied Bach, Mozart, Dupré and Reger pieces. He was assisted by Cpl. Glenn Darwin, baritone, Cpl. Robert Weatherly, trumpet, and PFC Erno Valasek, violinist.

At the National Gallery of Art, a brilliant recital was given by Leah Effenbach, pianist. The Griffes Sonata, and other modern works by Villa-Lobos, Lecuona, Shostakovich and Stravinsky were received with prolonged applause.

The official concert season has virtually been concluded, with the exception of a series of three concerts to be presented by the Chamber Music Guild, featuring Maria Kurenko and Eileen Farell, sopranos, and Nadia Reisenberg, pianist. Sgt. Eugene List will also be heard in an individual piano concert.

L. E.

Koutzen and Freed Works Chosen by Publication Society

Boris Koutzen's String Quartet, Inionage, and Isadore Freed's Piano Quartet, Triptych, have been selected for publication this year by the Society for the Publication of American Music, Oscar Wagner, president.

This is the first time either composer has won the award. Mr. Koutzen, born in Russia, is head of the violin department of the Philadelphia Conservatory of Music and a member of the NBC Symphony. Both orchestras and chamber music groups have performed his compositions.

Mr. Freed, also born in Russia, studied with Bloch and D'Indy, at the Schola Cantorum in Paris, and in Berlin. He has taught at Curtis Institute, Northeast H.S. and the Settlement Music School, all in Philadelphia.

Mills Music, Inc., Signs Beecham

Sir Thomas Beecham has signed a contract with Mills Music, Inc., giving this firm the exclusive rights to publish all his original compositions and transcriptions. The first two of his scores to be issued will be the Concerto for Piano and Orchestra based on Themes of Handel and a suite from Sir Thomas' ballet, The Great Elopement.

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New York Concerts

As Spring advanced, the New York concert season showed signs of approaching end, even though the summer events looming over the horizon promise rich fare.

April 10 (TiH) — Louise Cameron, Harrisburg, Pa., soprano, with artistic Arpad Sandor at the piano, did a tasteful program of old and new music, sung with sensitive understanding and excellent use of an agreeable voice. However, she might advantageously improve her diction in French. (CH)—A large audience enjoyed the musical qualities of pianist Marie Safonoff, applied through well-controlled technic. The program had some standard numbers, and also pieces by Guion, Stojowski, Vladimir Heifetz and Frank La Forge, the last-named being represented by an interesting Etude for Sostenuto Pedal. The Heifetz compositions were Toccata, Grandfather's Clock and Khazan. Messrs. Stojowski, La Forge and Heifetz were in the audience.

Anderson With Philadelphians

April 11 (CH)—The final New York concert of the Philadelphia Orchestra, Ormandy as chief, and Marian Anderson as soloist, offered an all-Brahms list that was a true delight, both in content and performance. The Academic Festival Overture and First Symphony were done in Ormandy's most sympathetic and illuminative vein, flawlessly and beautifully supported by his players. The infrequently heard Rhapsody for alto solo, male chorus and orchestra, had exquisite presentation, with Miss Anderson in soulful mood feelingly voiced. She also made devotional and touching matter of the Four Serious Songs. The Westminster Choir was on hand with its usual admirable support. (TH) — Nadia Reisenberg, piano, and Mischa Mischakoff, violin, showed ingratiating ensemble and individual art in their concert for the benefit of the Bronx Consumers Co-operative Society's Co-operative Education Fund. The audience was regaled with sonatas by Beethoven, Brahms, Franck, and Schubert's Rondo Brillant, Opus 76.

April 12 (CCH)—Emily Stephenson, soprano, in an ambitious program, revealed a particularly pleasing voice and intelligent knowledge of style both of which should assure her artistic future with further polishing of her purely vocal technic.

Handel's Caesar in Concert Form

(TH)—Handel's opera, Julius Caesar, had a concert performance, understandingly and feelingly conducted by Ernst Gebert, who assembled a competent cast for the singing, backed by a chamber orchestra of players from the Philharmonic, with Ernst Victor Wolff at the harpsichord. The chorus was omitted. There is hardly need to say that the Handel operas contain a wealth of melody and characteristic writing, even though their bald and static plots are rather more in the nature of oratorio. For that reason, modern opera houses only rarely stage those works, of which the present example (dating from 1724) is one of the best. Using an English translation, the well-drilled soloists were Beatrice Gentile, soprano; Ruth Terry, mezzo, Earl Palmer, tenor; Lee Sweetland and Adolph Anderson, baritones. A large audience showed manifest enjoyment.

Reisenberg Plays Prokofieff

April 13 (CCH) — Charlotte Martin, pianist, featuring the Handel-Brahms Variations and Chopin Fantasie as her major numbers, exhibited uncommon talent with rounded musicianship and correct execution. She had to add several imperative encores. . . . At the Waldorf-Astoria, the ancient Haarlem Philharmonic Society presented its final musicale of the season, with enthusiastic receptions for the solo performances of Leonard Warren, baritone; Jean Watson, Canadian contralto, and Joseph Schuster, cellist.

(CH)—The season's final Thursday Philharmonic concert, under Rodzinski, had Beethoven's First, Brahms' First, and Prokofieff's Third Piano Concerto, Nadia Reisenberg soloist. The conductor gave his customary sensitivity and craftsmanship to his readings and the orchestra aided him with its best symphonic virtuosity. The Reisenberg playing of the brilliant and the bounceful Prokofieff composition had all the required brittleness and dash, with gracious tonal modulation in the lyrical moments. Rodzinski wound up the concert with a verveful leading of Sousa's Stars and Stripes Forever.

Busch's Notturno Heard

April 14 (TH)—Another of the programs of Adolf Busch and his Chamber Music Players, found devoted listeners for Rameau's Ballet Music, Schumann's rarely heard Fantasie, C major, for violin and orchestra, Mozart's C major Symphony, No. 34, Barber's appealing Serenade, No. 1, Busch's own somewhat sugary Notturno on a Negro Spiritual, for saxophone solo and small orchestra, and Haydn's Oxford Symphony in G major. At these concerts musical authority is always in evidence, but on this occasion there was a lack of technical precision.

(CH)—Music of Four Centuries was the caption of a concert held under the auspices of the Music Teachers' Chapter of the Teachers' Union, whose campaign was the beneficiary of the money received at the box-office. The program offered Mozart's B flat Trio, Improvisations on African and other primitive folk music, Handel's G minor Oboe Concerto, Shostakovich's Sonata for Cello and Piano, and Dvorak's Dumky Trio. The performers were the Galiam Trio, Lenore Chapman, pianist; Osborne Smith, percussion; Mitchell Miller, oboe, and Avron Twerdowsky, cello.

Ganz Closes Young People's Series

April 15 (CH)—A forenoon concert ended the series of six for Young People, given by the Philharmonic and led by Rudolph Ganz. The program had Weber's Freischütz Overture, Ganz' Animal Pictures, Gould's Red Cavalry March, Dvorak's C major Slavonic Dance, and the song, When Johnny Comes Marching Home, lustily delivered by the enthusiastic youngsters. Director Ganz was in especially informative and diverting mood with his explanatory remarks. Artur Rodzinski presented prizes to 35 of the children, whose ages ranged from 4 to 16. The four-year old was Marc Luxemburg. Ganz has been re-engaged to lead these concerts next season.

(CH) — Nelson Eddy had jubilant hearers for his arias and songs, and proved that his Hollywood activities in no way affect his naturally rich-toned voice and fine sensed interpretation of texts and music. The pianism of the skilled accompanist, Theodore Paxson, shone also in solos, Chopin's B flat Variations, F sharp Nocturne and Tarantelle. (TH)—The New York Chamber Symphony, Dorothy Holcomb, conductor, gave opportunity for that lady's abilities to read scores stylistically and to maintain a well-knit ensemble fastidiously toned, as demonstrated in Tchaikovsky's String Serenade, Opus 43, Debussy's Petite Suite and Mozart's G minor Symphony No. 40 (K. 550). Miss Holcomb used no baton and conducted from memory.

Philharmonic Finale

April 16 (CH) — The Philharmonic ended its season by repeating the Beethoven and Brahms Symphonies from the previous Thursday and Friday and adding the Meistersinger Prelude. Rodzinski and his players received rich farewell honors from the listeners. (TH late matinée)—Rose Raymond, pianist, gave pleasure with well-considered and well-executed performances, particularly in a Chopin group and Beethoven's Waldstein Sonata. (SH matinée)—May Crawford, lyric-coloratura soprano, accompanied by Milford Snell, sang intelligently and tastefully with a voice of highly agreeable quality. (TH early matinée) — The Rosenfeld twins, Jane and Joan, duo pianists, played a diversified program in a manner that denoted careful preparation successfully carried out. They maintain firm ensemble, make fine-grained tone and have reliable technical command. (CCH matinée)—Peter

(*Please turn to page 17*)

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The World of Music

[EDITOR'S NOTE—*This is a guest editorial from Lenore V. Jaffee, aged 14, in her second High School year at Kansas City. Granddaughter of the late Arnold Volpe, she began the study of violin with him at the age of 3.*]

What is music in public performance? Is it just notes you hear at a concert? Or is music the outpouring of the heart, the result of the long slaving hours spent by an ambitious person practising for the one moment when he will perform his first concert and find the answer to his question, "Am I and my music worthy to be accepted?"

Most people do not and cannot realize the work and suffering behind the concerts which they are enjoying. They can't see into the past, and therefore, do not know the agony of the long hours of ceaseless work spent by such great composers as Tchaikovsky, Bach, Beethoven, Mendelssohn, Schubert, Mozart, Wagner and many others. But these men did not become famous over night. In their times, which were quite different from ours, musicians sometimes had to wait days and weeks before they were even allowed to try out for entrance into one of the conservatories, and weeks more before they were told whether they could be accepted. Even if accepted, quite often three or even four students had to live in one small room. All the furniture might consist of a piano, a bed, and a chair, and they would take turns sleeping in the bed, sitting on the chair, and using the piano. Most of the students in the conservatories lived in poverty and often had to walk the streets and sometimes almost beg for food. Some ambitious young men had to defy their parents and run away from home in order to educate themselves in music.

• • •

Great composers spent a lifetime to achieve their goals and some of them died believing that they had been failures. We should be proud that we live in a country which gives every one a chance to achieve greatness during his lifetime. Music now is considered one of the few professions that truly add to the culture of a community.

Paul Grabbe, in his book entitled The Story of Orchestral Music and Its Times, has said, "Today . . . it is felt that from now on this country will contribute its share of the world's masterpieces of music."

Music expresses the hopes, the ambitions, the sorrows, the joys and the gladness of the heart. It may typify the fragrance of a flower or the sweet singing of a bird in the springtime. It may reflect the flashes of lighting, the crash of thunder, or even the gentle rain. It may be the battle cry of freedom or the dirge of a funeral march. Happiness and laughter may come from its notes, or beauty, majesty, and dignity. Yes, even the inspiration and holiness of a prayer. It is indeed God's greatest gift to man.

• • •

The late Dr. Frank Damrosch, once said, "Music is a beautiful expression of ideal thought, and of all human emotion. True art is true religion, for it leads the spirit into higher and nobler realms of thought and feeling."

In the words of Dr. Arnold Volpe, "Let music be the giving forth of your spirit, the true utterance of your inner-most self. Your prayer of devotion to noble achievement is the morning, your hymn of praise is the noon, and your song of thanks is the night."

The day is coming when music will prove to be the greatest harmonizing, civilizing, and uplifting force, and thus its divine mission will be fulfilled.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

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René Devries, in charge; Jeannette Cox, 220 S. Michigan Avenue, Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD BUREAU.
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CANADIAN REPRESENTATIVE:
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HAVANA: Hubert De Blanck, 213 Avenida Simon Bolivar

EUROPEAN OFFICES: Closed for the duration of the war.

LONDON, ENGLAND: Hugh Liversidge, British Representative, c/o Musical Culture, Ltd., 53 Welbeck St., London W. 1.

AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.

Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide. S. Australia.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address, and also include the Postal Unit Number; 2 weeks' notice is required.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK MAY 5, 1944 No. 3091

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

Our Brazilian Entente

To cement closer the musical relations between Brazil and the United States, we have appointed two representatives at Rio de Janeiro, Mme. Ceicao De Barros Barreto, as correspondent, and William Urai, to take care of our business interests. The former is a professor at the University of Brazil. Mr. Urai is a well known composer and violinist.

Both are intensely sympathetic to this country, and active in the effort to bring about a strong and lasting artistic rapprochement between our land and their own. They feel that each nation has something of great value to offer the other, both in the exchange of artists and the performance of compositions.

Particularly composers and publishers of America are urged to get in touch with Mme. Barreto and Mr. Urai with a view to having our music heard in Brazilian concerts and on the radio there. Further developments along that line will appear in our regular letters from Brazil.

• • •

Service Please!

Are you willing to do anything—if you're not already doing it—to help the war effort? Here's your chance: Because of the shortage of men in the theatrical, motion picture, musical, radio and allied professions, additional volunteers are needed to act as busboys at the Stage Door Canteen. Applicants, who are requested to bring four photomaton pictures with them, will be interviewed every Thursday afternoon at the Canteen office, 9th floor of the Paramount Building, New York, between 2:00 and 5:00 p.m.

• • •

Prize Contests under Fire

There were some especially interesting addresses made at the 25th Anniversary Convention of the New Jersey Federation of Music Clubs, held in Newark, April 28, 29 and 30.

E. Robert Schmitz spoke about what he considers an inadequate manner of conducting prize contests for young pianists, inasmuch as they are not tested in general musicianship. They play repertoire on which they have particularly concentrated for that one occasion, but the judges remain unaware of how much the candidates know, for instance, about harmony and sight reading. Mr. Schmitz recommended that the point be considered by the National Federation in their future competition for pianists.

Olga Samaroff Stokowski agreed with Mr. Schmitz, and her remarks stressed the fact that at the Juilliard Institute, where she teaches, the piano students are continually reminded to be musicians as well as performers, and that mere technical facility is the least of the artistic virtues. Every music school of the first class subscribes to the same belief.

Marion Bauer had some kindling words for American composers and the new encouragement coming to them from an awakened public that recognizes the vitality of what the best of our native creators are saying in their works. It used to be the saying, spoke Miss Bauer, that "American composers had something to say but didn't know how to say it; later they knew how to say it, but had nothing more to say." Now they both had something to say and knew how to say it.

Osbourne McConathy contributed valuable thoughts on music teaching, and pointed out the great advance made during this century in the purposes and methods of instruction. He said that the best teachers used to have public concert or opera performance chiefly in mind with their pupils, but the modern and more beneficial idea is to bring out their greatest potentialties in self-development and self-expression, whether or not a career results.

VARIATIONS

By Leonard Liebling

It is a funny thing with the Metropolitan Opera, as far as most professional listeners are concerned. As the season wanes they become surfeited with the whole business, the music and the singing, and discussion about them both. Then a Summer passes and the reviewers are back at the grind, with interest and enthusiasm freshened by the vacation.

With me, it was different this year. Not for many years have I attended so many Metropolitan performances as during the past season, and I confess that I enjoyed them all, good, bad and indifferent, until the very close of the run. I got thrills out of even such overfamiliar matter as Rigoletto, Lucia, Traviata and Faust, and here and there discovered bits I seemed never to have heard before. That is always the way when first-class conductors have command, and the current Szell, Walter, Beecham and Sodero belong unquestionably in that class.

Of Aida, greatest of all Italian operas, I never tire. La Bohême and Tosca put Puccini at the head of 20th century stage-composers, for me, together with Strauss and the one-opera Debussy. Carmen never loses its appeal. Boris Godounoff grows stronger with age, while Mignon, Norma, Tales of Hoffmann, Forza del Destino, Gianni Schicchi, Ballo in Maschera are fading rapidly. The crowds at the Wagner performances tell their own story, and mine, even though I have drifted away somewhat from Lohengrin and Tannhäuser, and never will be enamored of Parsifal. I continue to wonder at the genius which could achieve such contrasts in drama and comedy as Verdi with Aida and Falstaff, and Strauss with Salome and Rosenkavalier, to say nothing of Wagner with Götterdämmerung and Meistersinger.

I do not belong to the sad-eyed coterie which harps on the great singing of the past and declares that we have none now. I heard much fine singing at the Metropolitan last season, and some of it was great—about in the same proportion as the sad-eyed ones reminisce about. No better all-around Wagnerian ensemble than ours could well be imagined. In the rest of the repertoire too there are several remarkably experienced artists and a number of fresh young voices headed for sure stardom.

I missed a few of the operas announced in the prospectus but not given, like Hänsel and Gretel, Coq d'Or, Samson and Delilah, Bartered Bride, Elektra and Meistersinger. Next season, maybe?

The hard-worked orchestra and chorus deserve rich praise, as does the greatly improved stage-management at the Metropolitan. Lighting and scenery remain negligible. And so the 1943-44 season has passed into history, with Messrs. Johnson, Ziegler and Lewis still exulting over the Winter's bulging box-office, which is continuing on the company's present tour.

• • •

Carl M. Roeder's artist pupil, Doris Frederichs, not only busies herself on the concert stage but teaches a class of students among whom are some married couples. One of the husbands recently contributed the accompanying Ten Commandments for Married Music Students:

1. THOU SHALT STUDY MUSIC and play for personal satisfaction and for the pleasure of thy family and friends.
2. THOU SHALT NOT BE DISCOURAGED or blue because thine endeavor produceth small results. Endurance will reward thee.
3. THOU SHALT KEEP thy piano in good tune so thine artistry is pure and clear.
4. WHEN PLAYING KNOW THINE SCALE AND FINGERING, else thou shalt be in some unholy spot.
5. BE NOT WISE IN THINE OWN CONCEIT, follow the instructions of thy teacher always.
6. BE NOT LOOSE IN THY CRITICISM about music and performers. The truly wise absorbeth much knowledge and adviseth little.
7. FOR ALL THINGS IN LIFE THOU DESIRETH THOU SHALT PAY in suffering. Advice from others costeth nothing and is usually worth just that.
8. THOU SHALT NOT COMPARE thine artistry with others, it leadeth to gossip and unhappiness.
9. THOU SHALT KEEP thy windows closed when studying, else the wrath of thy neighbour will come upon thee.
10. THE ETERNAL EYE WATCHETH OVER THEE, BUT THOU SHALT NOT RELY upon it as to thy progress in life. Thine own vigilance is the price thou payest for success and happiness.

• • •

An American soldier writes to the New York Sun from England that when the London Philharmonic played Tchaikovsky's Symphonie Pathétique at a camp there, about 500 of Uncle Sam's defenders missed their supper to hear the music.

• • •

Perhaps that is what induced Boris Morros (Hollywood film director and producer with United Artists) to say a couple of weeks ago, "When the armistice is signed, swing music will vanish. It's only a symptom of public hysteria, anyway."

Morros knows better than that, for swing, in various forms, was universally popular before the world erupted into its latest war. However, the director-producer was indulging in what Hollywood calls "buildup," for he plans to make a moving picture relating the history of Carnegie Hall from its opening in 1891, when Tchaikovsky led several of his works at the five inaugural concerts—the Pathétique was not written until two years later.

The film, to be begun in May, 1945, will be based, says Morros, on a story concerning a fictitious Carnegie Hall boxholder supposed to be still alive, who has heard all the important events there. He surely has nothing to complain of in the way of variety, from Tchaikovsky's conducting to that of Duke Ellington, and Paderewski's piano-playing to that of Fats Waller.

• • •

Jazz has invaded also a classical Italian precinct, for early in April, the staid old San Carlo Opera House at Naples witnessed a performance of Irving Berlin's This Is the Army, attended by 1,600 service men and women. The composer was present, and the audience joined him in singing White Christmas and Alexander's Ragtime Band.

• • •

M.B.H. writes: "I do not think that you give enough credit to the commercial sponsors who make so much good music possible on the radio. Without them, we probably wouldn't have the New York Philharmonic and Metropolitan Opera on the air. That alone compensates for some of the very low comedians, don't you think?"

• • •

From J.P.F.: "I read somewhere that Miaskowsky, living Russian composer, has written more than twenty Symphonies, and I am wondering whether it is a case of necessity or just a habit. I know that Haydn and Mozart piled up many more than that, but it seems to me that with them it was easier to write symphonies than not to write them."

• • •

Wartime musical echoes: On a recent radio program, Grace Moore had to omit a scheduled Madame Butterfly aria because the Blue Network considers that the hero of that opera, Lt. Pinkerton, "places the U. S. Navy in a bad light." The broadcast observing Hitler's 55th birthday on April 20, banned the notorious Horst Wessel Song, so long the anthem of the Nazi party. Instead, the music for the Hitler radio celebrations had hymns, and works by Handel and Beethoven.

• • •

Harriet Cohen, English pianist doing constant musical war-work in England, sends me an article she wrote at the request of the London Philharmonic, to commemorate the recent Golden Jubilee of Sir Henry Wood as a conductor. She tells a number of unique anecdotes, of which these two especially bear publishment:

Sir Henry confided one of the best of his stories when I played with him for the first time with the Liverpool Philharmonic. We were all at supper at the Adelphi and he described one amusing experience in America, at the Hollywood Bowl. He had conducted the Overture, which was received with tumultuous applause, but when he came back to lead the next work there seemed to be hundreds of more people in the Bowl. Again the applause was tremendous, but almost drowning it were cries of "Lion! Lion! Lion!" Sir Henry was completely bewildered but also flattered, both as a musician and as a Briton. However, it appeared that a certain club, the Lion Club, had had a grand reunion that night and had finished up at the Hollywood Bowl, and this was their 'war cry' or 'college yell,' meant to convey appreciation and enthusiasm. It is impossible to do justice to the hilarity and gusto with which Sir Henry told this story.

Sir Henry and I often met at his home for many years, and we used to talk a great deal about Busoni, who was my hero, and who heard me play at the request of George Bernard Shaw. I remember Sir Henry telling us once how Busoni and he, upon returning from Liverpool or Manchester, used to share the same taxi from Euston, and when they passed the Royal Academy of Music in the Marleybone Road, Busoni, in his heavy fur-lined coat, with great difficulty stood up in the taxi, and taking off his hat, bowed twice very solemnly to that edifice.

• • •

That was a splendid performance of Harl McDonald's Two Piano Concerto given by Luboshutz and Nemenoff on the Philadelphia radio broadcast of April 15. The playing had tonal glow and sizzling technic. The Concerto, with its fetching themes, lively rhythms and expert writing, is the best modern work for doubled keyboards.

• • •

Did two Nadia Reisenbergs appear at the Philharmonic concert in Carnegie Hall on April 13? The next morning, the Herald-Tribune wrote about one of them: "Miss Reisenberg's playing lacked the brilliancy necessary to make the piece physically exciting. It is doubtful whether any woman has enough force to hit the treble keys the way they must be hit if the work is really to sound." The Times wrote: "Miss Reisenberg possessed the necessary strength to cope with the more powerful pages of the score." The two Miss Reisenbergs should get this Doppelgänger business cleared up at once. She played a Prokofieff concerto.

• • •

A question comes from B.L. who reports that he had his first hearing of Sinatra on the air the other evening, and inquires: "Is radio in its infancy—or is it just my ears?"

• • •

Caption in the Herald-Tribune of April 21: "Courier Reaches Vatican." Thanks for the adv.

THE MUSICAL PARADE

By THE STAFF

Philharmonic Women's Gala

All the talent in the New York Philharmonic Orchestra families is not confined to the husbands, as was brilliantly proved at the party thrown April 16 by the players' wives, sisters and mothers, who have formed their own organization called Philharmonic Women's Club. They gave an evening party at the Horizon Club attended by about 200 invited guests, including members of the Philharmonic board and a number of prominent musicians. After a toothsome supper, there was entertainment opening with a side-splittingly funny skit written by Mrs. Ignace Strasfogel, wife of the official Philharmonic pianist, and acted by her and Mmes. William Nowinsky, Abrascha Bass, Robert Schenck, Isidor Strassner, Socrate Barozzi, Joseph Gewirtz, Frederick Zimmerman, Michael de Stefano George Babin, and as star guest, Mrs. Artur Rodzinski.

The playlet depicted an audience section at a Friday afternoon Philharmonic concert, and the characters were The Shusher, She Who's Come for Years, She Who Thinks She Knows, She Who Shops, She Who Thinks She Ought to Know, She Who Relaxes, She Who Fidgets, The Manager, The Conductor (Mrs. Rodzinski), The Accompanist. Then there was a surprise entrance of Tulip, the gift cow from the Rodzinski Farm, impersonated by Mmes. Strasfogel and Zimmerman (as the fore and hind legs), the former singing a comic ditty written by herself and entitled My Name is ShostaCOWitch. To wind up the program, after Rodzinski had read a stirring address treating of our war effort, Willam Bell and his tuba did some hilarious stunts that had an uproarious success.

Some of those present were Mr. and Mrs. Arthur Judson, Mrs. Lytle Hull, Mrs. John T. Pratt, Mr. and Mrs. Charles Guggenheimer, Mr. and Mrs. Theodore Steinway, Mrs. Frederick T. Steinway, Maurice Van Praag, Mr. and Mrs. Bruno Zirato, James Fassett, Dorle Jarmel, Mr. and Mrs. Joseph Schuster. The present reporter had rip-roaring enjoyment and hopes for a repeat invitation next year.

• • •

Tonal Tattling

At the Lotos Club, conductors George Szell and Paul Breisach lunching together, and not one argument about tempi or phrasing . . . By the way, the club's recent much-publicized torrid election of officers resulted in the retention of the former officers, with our editor L.L., remaining as chairman of the Entertainment Committee . . . The cancellation of the engagements of the Metropolitan Opera singers for the Colon at Buenos Aires has made Lauritz Melchior especially sad. "Just imagine," he says, "now we won't have any of those marvelous Argentina steaks" . . . Leopold Stokowski may conduct Parsifal at Mexico City this month . . . Where are Alexander Smallens and his ubiquitous pipe? They haven't been seen around Fifty-seventh Street of recent weeks . . .

Sir Thomas Beecham conducted at the Ballet Theatre's production of Romeo and Juliet in the Metropolitan Opera House, and said, "Usually, when in the orchestral pit there, I keep my eyes fixed on the faces of the performers; this time I had to watch their legs" . . . When Nadia Reisenberg played with the Philharmonic recently and Rodzinski conducted, it signified an anniversary, for 23 years before, the pianist and the conductor made their debuts on the same platform in Warsaw, Poland . . . Speaking of anniversaries, Paul Robeson celebrated his 46th birthday on April 16, and some of his admirers gave him a party at the 17th Regiment Armory . . . Louis Prima, the hot trumpeter of swing, has a wife who goes in for literature and good music. On her recent birthday he gave her a set of Plato and six albums of symphony records . . .

At the Brooklyn Woman's Club on March 17 the speaker was Leonard Liebling, with the subject Taking Tea With Beethoven. Maria Starr gave a short recital of songs enthusiastically received . . . Give a glad hand to Louis Biancolli, who calls loudly in the New York World-Telegram for more ballets with American scenarios and music. He points out the success of Rodeo and Billy the Kid, with Copland scores, and also recalls that many modern symphonic composers added to their fame by writing for the Diaghileff organization in Paris. And long ago, even Gluck and Beethoven wrote ballet music. Come on, creative Americans, and give us some more dancing masterpieces with commensurate music . . . Meyer Davis was a court reporter in Washington before he went into the musical field; Nelson Eddy started as a switchboard operator . . .

One of the busiest artists in the laudable effort to entertain our troops, is Yehudi Menuhin, just returned from a five weeks' bomber trip to Alaska and the Pacific theatre. Last year he spent some time in England and at camps stationed on lonely Caribbean islands . . . Ormandy, who will conduct in Australia this Summer, is called by his press courier, Alix B. Williamson, "America's first 'lend-lease' musical artist on an official mission for the Office of War Information" . . .

Pons and Kostelanetz are due for an early overseas hop to entertain our troops . . . Congrats to Capt. and Mrs. Les Rothman (she is soprano Rosemarie Brancato) for the new arrival in their household, a son named Peter Mitchell . . . Corp. Robert Lawrence (Herald-Tribune music and dance critic), now in service on the Italian front, recently conducted a performance of Tosca in that sector. Where? It's a military secret . . . Horace Johnson's new symphonic Waltz for orchestra, called Three-Four, had its radio premiere on MBS, April 18, and intrigued through lilting tune and spicy harmonization . . .

These days the air at the Lotos Club luncheon hour is full of allegros, staccatos and prestos. A recent noontime saw such musical folks there as Artur Rodzinski, John Corigliano, Arthur Judson, Bruno Zirato, Maurice Van Praag, Edward Ziegler, William Thorner, Marks Levine, Gerald Warburg and others . . . The Lotos also had a dinner honoring Admiral King, at which a musical program presented Ellen Osborn, soprano, John Corigliano, violin, and Eugene List, piano . . . Mr. and Mrs. Julian Messner gave a cocktail party at the Waldorf-Astoria for Edward B. Marks, to celebrate the appearance of his new book, They All Had Glamour, published by the Messner Company . . . which tells about stars of opera, theatre and ballet, many of whom the author knew personally and describes with intimate touches, some wickedly witty . . . Pauline Koner, appearing at the Roxy Theatre's all-Gershwin version of It Ain't Necessarily So, is Mrs. Fritz Mahler (wife of the conductor) in private life . . .

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Isolde Dines Out

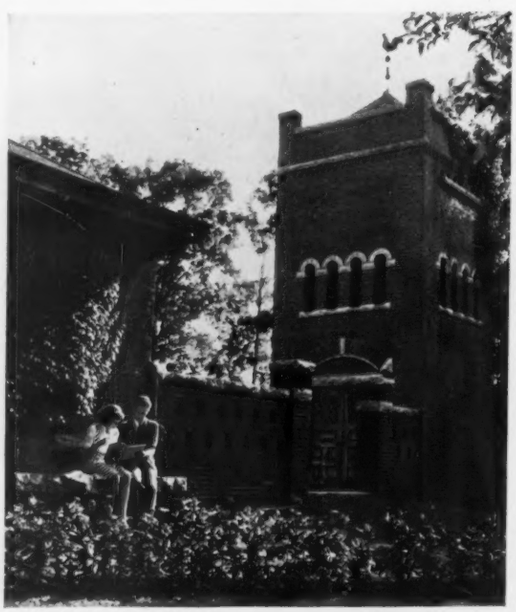
The Town Hall Club of New York honored Marjorie Lawrence with a testimonial dinner recently, and presented her with honorary membership in the organization.

Among the diners and applauders were Mrs. Joseph R. Truesdale, president of the Metropolitan Opera Guild, George Copeland, Gloria Swanson, the British Consul General, F. E. Evans, CMG, and other notables of music, the theatre, and civic circles.

Chaminade Passes at 86

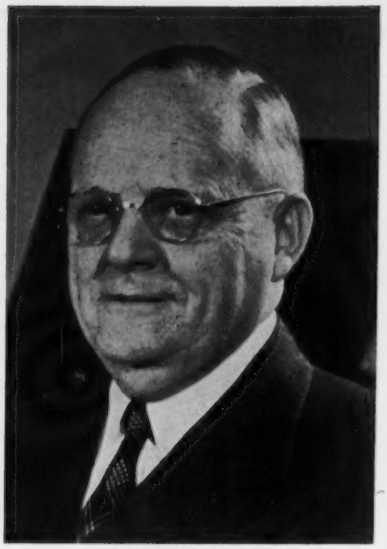
CECILE CHAMINADE, 86, French composer, whose works were popular at the turn of the century, died in Monte Carlo, according to a Paris radio report on April 18. Mme. Chaminade had composed several hundreds of piano pieces and songs, a ballet, Callirhoë; orchestral suites, piano trios and an operetta, La Sevillane. Among all these, a few of the piano works as Scarf Dance, The Flatterer and others retain their popularity. Her vogue among piano students the world over was prodigious, and many music clubs were named for her.

Mme. Chaminade was born in Paris, at 8 wrote church music that attracted Bizet. She studied with Le Couppey, Savart, Marsick and Godard, gave her first public concert as a pianist at 18, and made many concert tours, especially in England. In 1908 she first visited the United States and opened her tour at Carnegie Hall, New York. Her songs were popularized by Melba. Queen Victoria gave the composer a Diamond Jubilee medal when the latter played for her at Windsor Castle in 1897. France awarded her the Legion of Honor decoration. She married in the 'nineties C. Carbonnel, a Marseilles music publisher, who died shortly after the marriage.



CAMPUS SCENE AT NORFOLK MUSIC SCHOOL

of Yale University. Director Bruce Simonds has announced appointment of Marshall Bartholomew, associate professor of singing at Yale and director of the Yale Glee Club, to the faculty. This is the first time the Norfolk Music School has offered vocal instruction at its sessions.



LUCIUS PRYOR

Lucius Pryor Award to Be Made in December

Applications are being received from young artists in the Lucius Pryor Competition. The well known Iowa concert manager conceived the idea of the competition some 12 years ago and now gives the award to two young artists each season.

Applicants must have potentialities as concert celebrities and present the highest endorsement of his or her teacher or school. Mrs. A. C. Molyneaux, 130 W. 56th st., New York 19, N. Y., is acting as preliminary judge for Mr. Pryor and receiving applications. Finalists are heard in December. A tour of colleges and clubs in Western cities is the prize.

Mr. Pryor, whose headquarters are at Council Bluffs, Ia., explained that the plan grew out of an invitation extended to him by the president of one of the country's leading music schools to hear young artists regarded as ready for a concert career. One pupil originally was chosen after Mr. Pryor had listened to auditions. Later he extended his plan, and has chosen students from other schools. Applicants for consideration should file a written account of their preparatory work, together with endorsements.

Cpl. Jacques Abram in Texas

Cpl. Jacques Abram, concert pianist, has arrived at the San Antonio Aviation Cadet Centre, Tex., to take up his assignment as pianist for the post. He appears on Friday evenings, when the centre's own radio program, Skyline Patrol, is broadcast. He also is assigned to hospital entertainments, and has played for patients in the Convalescent Training Center and at the Cadet Service Club. Under sponsorship of Special Services and with the cooperation of Brig. Gen. Michael F. Davis, commanding general, a round-the-clock musical program has been devised.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy
Askenasy, Lola
Benner, Tord
Chambers, Peter
Clover, Edythe
Davis, John Sheldon
Dickerson, Dorothy
Fischer, B. Marshall
Fonteyn, Christina
Fowler & Tamara
Gerpoul, Arco
Green, Marion
Jackson, Adele
Joel, Gerhard
Johnson, Kay
Kemp, Clifford
Kirk, Beverly
Kiszely, Itza
Laholm, Eyvind
Le Bray, Yvette
Lehmann, Otto
Lenci, Estelle
Martin, Helen
Mola, Corradina
Parronchi, Bernard
Patrick, John
Reid, William
Rolley, Kenneth
Rudley, Marian
Ruetschi, Charles
Singer, Johann
Staffardi, G.
Thompson, Henry
Turner, Ann

N. Y. Concerts

(Continued from page 13)

Melnikoff, Russian pianist, glib with fingers and generally sound in musicianship, would give greater satisfaction with a more euphonious application of tone. (TiH)—Matthew Carnan, baritone, had Rudolf Schaar as accompanis..

Beckett Conducts at Hunter

April 17 (Hunter College)—Last but one of this Monday Afternoon Symphony Series led by Wheeler Beckett, who also talks usefully to his hearers about the compositions. They were Rimsky-Korsakoff's Scheherazade Suite and Tchaikovsky's B flat minor Piano Concerto, fluently done by Bernhard Weiser. Beckett knows his *metier*, and so do his 70 players from the Philharmonic.

Bach Circle in Rare Works

(TH)—The Bach Circle in another of its valuable concerts, performed some of the mighty master's works and other ancient music, fastidiously and beautifully. The artists were Yella Pessl, harpsichord; John and Mildred Wummer, flutists'; Janos Scholz, viola da gamba; Viola Morris, soprano, Victoria Anderson, contralto. (TiH) — Grant Johannesen, 22-year old pianist, revealed uncommon talents, with mastery of form and styles, active imagination and convincing handling of the keyboard.

April 18 (TH) — Eugene Istomin, pianist, 18 years old, has already arrived at a high degree of artistic proficiency, and surprised and delighted his audience with arresting interpretation of decided individuality. He uses a wide gamut of tone colors, conquers all mechanical difficulties easily, and has the welcome zest and impetuosity of youth.

(TiH)—Jean Harper, contralto, with Alice Wightman as accompanist, did an interesting program exceptionally well, her expert projection of tone and text being in highly satisfactory evidence.

Vocal Recitals

April 19 (TH) — With Erich Itor Kahn's understanding piano support, Rose Dercourt, soprano, made her local debut and exhibited a light but agreeable voice, if somewhat limited sense of interpretation. (TiH)—Helen Alexander, attractive soprano, showed command of various schools of song composition, and a sympathetic manner in her recital, given with the assistance of Alderson Mowbray at the piano, and Francis Flanagan, violinist. (CCH) — Nora Dinkov, mezzo-soprano, and Lucy Brown, pianist, appeared in joint recital. Both young performers showed insight and skill and won warm plaudits from a large audience.

Toscanini War Bond Concert

(CH)—With admission by purchase of war bonds, the Associated Musicians of Greater New York, Local 802, A.F.M., sponsored a concert given by the NBC Orchestra led by Toscanini. The program offered Brahms' First, Tchaikovsky's Pathétique and Beethoven's Fifth. The sum of $6,500,000 was realized at the box office.

April 20 (CCH)—Annette Royak, soprano, assisted by Mildred Hunt Wummer and Christine Nazzi, flutists; Youry Bilstin, cellist; Rudolf Schaar, pianist, in solo and ensembled numbers satisfactorily presented. (TH)—Elwyn Carter, bass-baritone, better in music of oratorio style than in straight Lieder. Voice handled with skill and taste. Stuart Ross was a genuine treat at the piano.

Busch Players in Beethoven

April 21 (TH)—The closing concert of the Adolf Busch Chamber Music Players, with a Beethoven program, was a musical triumph. The bill opened with the Great Fugue, Opus 133, given a compelling performance. Busch then played the Romance, Opus 50, and styled it with authentic classicism. Followed a tremendously successful presentation of the seldom heard Fantasia for Piano, Chorus and Orchestra, Opus 80, with masterful Rudolf Serkin as the soloist. The closing treat was the Concerto for Piano, Violin and Cello, Opus 56, in which Serkin, and Adolf and Hermann Busch shone with elevated art. In the audience was Toscanini, modestly seated in one of the back rows, and scattered about were other conductors including Klemperer and Stiedry, and an array of pianists, Schnabel, Friedberg, etc. (CCH)—The New York Little Symphony hit a new high with its concert under the skilled and sensitive baton of Joseph Barone, whose orchestra gave stimulative performances of Mozart's Haffner Symphony and Stravinsky's Suite No. 2. Continuing his custom of presenting young artists, Barone had Corp. Dimitry Markevitch in Boccherini's B flat Cello Concerto, and Anley Loran in the Shostakovich Piano Concerto. Both performers showed uncommon qualities consisting of complete instrumental command, fine varieties of tone and infectious temperament. Miss Loran and Mr. Markevitch should be heard in recitals of their own.

April 22 (TH)—A Festival of Viennese Music, old and new, serious and light, had a number of assisting artists, among them Emanuel List, Margit Bokor, Emmerich Kalman, Robert Goldsand, Ella Flesch.

"Speech Music" is Novelty

(CCH matinée)—Harry Partch gave a program of his works under the auspices of the League of Composers. The affair was entirely strange.

There was "speech music" (on one tone) by Mr. Partch, and Messrs. Henry Brant and Alix Young Maruchess played instruments "adapted" by the concert-giver—chromolodeon, tin flute, tin oboe, guitar, viola, flex-a-tone, kithara, etc. The names of Partch compositions reveal their nature: Us. Highball, a Musical Account of Slim's Transcontinental Hobo Trip (describing a journey by freight train from California to Chicago); Barstow—Eight Inscriptions on a California Highway Railing; San Francisco—a Setting of the Cries of Two Newsboys; Y. D. Fantasy—On the Words of an Early American Tune. The composer uses a 43-tone scale, with resulting sounds unique and certainly resourceful even if they ask a great deal of ears ordinarily satisfied with a much more modest scale. Ethel Luening, usually a concert soprano of high worth, was marvelous in the multifarious queer noises she put forth. This whole projection of Partch's Americana compositions stirred wonder and frequent laughter but made scant emotional appeal. The evening of this day brought school recitals by Kipnis and Erica Morini.

Rodzinski Leads Russians

April 23 (CH matinée)—The Summer series of Philharmonic radio broadcasts sponsored by the U. S. Rubber Company began with a Russian program conducted by Rodzinski, Shostakovich's First Symphony and Rachmaninoff's Third Piano Concerto, Horowitz soloist. Both performances had intensive and brilliant atmosphere and effect. The Shostakovich work retains its eloquence and power. Horowitz, in top form, took his hearers by storm with his impetuosity and glittering virtuosity. (CCH)—Nana Lewis, Negro soprano, accompanied by Winifred Banfield. (TH matinée)—John and Blanche Eckles, tenor and soprano, sponsored by the Expansion Fund of St. Luke's Chapel. Solos and a duet from Aida. Carl R. Diton functioned at the piano and organ. (TiH)—Elsie Madden, 15, pianist, technically proficient in an unusually exacting program, also showed musical qualities of marked value and promise.

(CH) — Vivian Rivkin, pianist, and Eudice Shapiro, violinist, are young artists of striking talents, who joined with the best of results in Bach's E major Sonata, and Strauss' in E flat, both the classical and romantic pages being realized with smooth ensemble and ripe musicianship. The pair also gave a piquant performance of a new Suite by Alan Shulman, based on folksongs, and adroitly written with fancy and humor. Miss Shapiro distinguished herself in Ysaye's unaccompanied Sonata, and Miss Rivkin in the three pieces comprising the Opus 118 by Brahms, for which she completely found the appropriate atmosphere, feeling and nicetiy of execution.

(TH) — Harry Kaufman's piano recital won outstanding recognition. Here is an artist who penetrates deeply into the spirit of his music, but beside being faithful to its nature and purpose, also has the rare ability to tincture it with his own facets of subjective personality. The keyboard holds no mechanical difficulties for him. Tone of many hues is another of his fine assets. The Bach-Busoni Chaconne was a tour de force in conception and dramatic upbuilding. Chopin's B minor Sonata won an ovation for its incandescent interpretation. Whimsical Shostakovich Preludes and three Liszt numbers closed the list, the final Venezia and Napoli Tarantelle being a veritable shower of flashing finger brilliancies.

Pearl Primus in Recitals

Pearl Primus' two concerts, the second of which was on April 23, at the Y.M.H.A. Dance Theatre were complete sell-outs. The first part of her program was devoted to primitive works to the accompaniment of two excellent native drummers—Norman Coker and Alfonse Cimber. The second half was more in the contemporary style. Miss Primus is an exceptionally strong dancer, she has the rare quality of being uninhibited and yet restrained. Her movement is natural, she knows how to develop themes, and she has no cliches; all rare qualities seldom found in a solo dance recital.

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CHICAGO

By René Devries

Contributions totaling $30,000 have already been received in the current campaign for sustaining members of the Chicago Orchestral Association. This fund will, naturally, support the Chicago Symphony Orchestra during its 54th season, to be launched next October. The 537 individuals who became new sustaining members this year attended, as guests of the Association, the last of a series of five concerts broadcast by NBC. Following this concert a reception was held in Orchestra Hall foyer, at which the invited guests met Désiré Defauw, Hans Lange and the members of the orchestra. It was announced that more than 2,000 Chicagoans have already renewed their subscriptions for next season.

If report be true, the present personnel of the Chicago Symphony is to undergo some changes before the opening of the next season. Several men are joining the armed forces shortly, and others are reported to have accepted more lucrative positions with broadcasting stations.

In honor of Désiré Defauw, a chamber music concert was given at the Cliff Dwellers' Club. A César Franck program was performed by the Philharmonic String Quartet, assisted by Rudolph Reuter. The program opened with the first movement of the D major Quartet. Mr. Defauw gave a talk on Franck as man and composer. Reuter joined members of the Philharmonic in a thrilling performance of the Piano Quintet, which climaxed the concert.

Howard Wells Presents Diana Brodsky

Howard Wells presented a piano recital his talented artist-student, Diana Brodsky, 14-year-old child prodigy, at Curtiss Hall recently. In a formidable program containing as major items a Bach Sinfonia, Sarabande, Rondo and Capriccio; Beethoven's Sonata No. 2, four Brahms Waltzes and a Chopin group, the youngster disclosed pianistic qualities which need only further development to become outstanding.

Bertha Ott Discovers a New Talent

Always on the *qui vive* to procure unusual attractions, Impresario Bertha Ott brought Hilda Banks, a 13-year-old pianist from Boston, whose recital at Kimball Hall must be chronicled a success.

Ruth Page and Company at Civic Theatre

Ruth Page, a seeker for novelty, has hit upon the idea of interjecting poetry in her dances. In her recital at Civic Theatre, she created a stir by delivering lines as cleverly as she expressed every emotion through the use of pantomime, her well-thought-out body motions being as eloquent as her vocal address. Co-starring were Walter Camryn and Bentley Stone, with Betsy Ross and the Page Dance Group sharing in the success of the undertaking.

Czerwonky Conducts De Paul Orchestra

No school of music here gives as many symphony concerts as De Paul University, which presents its Orchestra under the skilled leadership of Richard Czerwonky at Thorne Hall monthly. An orchestra capable of unfolding the beauties of the Brahms E Minor Symphony as well as did these players must be looked upon as a group of semi-professionals. At the April concert, still better results were noticed in the matter of tone quality and surety of attack. The program contained the Weber overture to Euryanthe and the Dance of the Buffoons from Rimsky-Korsakoff's Snow Maiden. The orchestra furnished also excellent accompaniments to soloists Esther Glazer, violinist, and Shirley Effenbach, pianist. The latter, an artist-student of Sergei Tarnowsky, played the first movement of Beethoven's G major Concerto so well as to strengthen the splendid impression produced at the time of her public debut in Kimball Hall last winter. Miss Glazer from the Czerwonky class, did herself proud in the first movement of the Tchaikowsky Violin Concerto, played with dexterity and comprehension.

Naomi Cook at Musical Arts Club

Naomi Cook won new trophies when she delivered songs by Rudolph Ganz, Rossetter Cole, Edgar Stillman Kelley and the late Eleanor Everest Freer in a program given exclusively to Chicago Musical Arts Club's honorary member composers at the Cordon Club Music Room.

Musical Arts Piano Series

The following pianists will furnish the 1944-45 programs for Musical Arts Piano Series in Orchestra Hall: Josef Lhevinne, Witold Malcuzynski, Beatrice Eppinelle, Alexander Uninsky, Wanda Landowska and Rudolph Serkin.

Howard R. Will Announces New Series

Concert Management Howard R. Will is to present the Budapest String Quartet and our own Russian Trio in Fullerton Hall during the coming season. This series will include two concerts by each organization. The Russian Trio opens the series on Nov. 28 and closes it on March 13. The Budapest String Quartet will furnish the programs of Jan. 23 and Feb. 13.

National Opera Society's Meeting

The American Opera Society, of which Elaine De Sellem is the president, held its annual meeting at the home of Mrs. Ralph White Cornelisen late in April.

Copland, Gassman, Thomson and Fairbank

The composers' concerts sponsored by the University of Chicago came to a happy termination with Aaron Copland, Remi Gassmann, Virgil Thomson and Janet Fairbank as solo-artists. Copland made known his Sonata for piano entitled Music for Movies. Gassmann presided at the piano for the performance of his Sonata for cello, piano and voice and had Janet Fairbank, soprano, and Edmund Kurtz, cellist, as worthy assistants. Thomson's Stabat Mater was interpreted by the composer himself at the piano and Miss Fairbank as vocalist.

Polish Arts Club Presents Debutantes

One of the purposes of the Polish Arts Club is to discover and bring to the attention of the public young musicians of Polish extraction. In keeping with its aim, contests are held biannually. The winners this year were Harriet Konopska, Loretta Pryblinski and Jean Wanger, who appeared at Kimball Hall in their award joint recital.

Cara Verson Tours South

Cara Verson has recently returned from a successful tour of North Carolina, Tennessee and Kentucky, where she played recitals and gave her causeries of Modern Music in Universities and Colleges.

Allen Spencer's Students Heard

So numerous are Allen Spencer's students that the hall of the American Conservatory had to be reserved on three different occasions within a month. The programs were held on April 9, 18 and 25.

NYSTA Holds Song Mart

The New York Singing Teachers Association held its annual Song Mart on April 18 at the Hotel des Artistes. This unique event was largely attended, over 200 guests including singers, faculty members from schools, conservatories and colleges having been invited to join with NYSTA in this tribute of recognition to composer-members of the organization.

Two illustrative programs were given by the composers and their assisting artists, one at four o'clock in the afternoon and a second at eight o'clock in the evening. Music publishers and their representatives were present to exhibit the songs and give any necessary information. Publishing firms collaborating were G. Ricordi & Company, G. Schirmer, Inc., Galaxy Music Corporation, Composers Press, Harold Flammer, Inc., Witmark & Company, H. W. Gray, Victor Young (for Theodore Presser and Oliver Ditson), Carl Fischer, Inc., Boosey & Company, J. Fischer & Brother, Sprague-Coleman.

The composer-members of NYSTA whose works were on display were Solon Alberti, Gene Bone, Marshall Bartholomew, Clara Edwards, Harvey Enders, George Fergusson, J. Bertram Fox, Walter Golde, Edward Harris, Charles Haubiel, Ethel Glenn Hier, A. Walter Kramer, Frank La Forge, Florence Turner-Maley, Oley Speaks, Harry Spier, Tom Waring, Harry Wilson, Jacques Wolfe, Russel Wragg.

The compositions offered on the concert programs were diversified and interesting, a high standard of excellence prevailing both in the singing and in the song material.

The Song Mart is a constructive NYSTA project having as its objective the bringing together in immediate contact those who create the songs, those who publish and distribute them, and those who present them to the public—namely the singing-teacher and the singer. This is a project at the same time idealistic and practical, and was welcomed enthusiastically by the attending members and guests. M.C.

Dunbarton College Recital

WASHINGTON, D. C.—Frances Mohan and Alma Grayce Miller recently gave a joint program for 500 students at Dunbarton College, Miss Miller's Suite, Piano Portraits of Washington, and a group of old Irish songs, sung in the original Gaelic, were features of the program.

WILLIAM HACKER

on May 10 and 12 gives piano recitals in Gloucester and Melrose, Mass.; broadcasts over Station WHDH, Boston; and on May 18 presents his second Kilbourn Hall recital in Rochester, N. Y. This month, he also conducts the Rochester Strong Memorial Chorus and plays the Mozart E Flat Concerto with the Eastman School Symphony. He recently played for the Tupper Lake Federal Consumption Hospital.

Franco Autori Engaged to Lead Chautauqua Concerts

Franco Autori, conductor of the Buffalo, N. Y., Philharmonic Orchestra, has been engaged as conductor of the Chautauqua Symphony Orchestra for 1944. Under Mr. Autori the orchestra will give thirty concerts between July 15 and Aug. 25.

Opera performances at Chautauqua will again be under the stage direction of Alfredo Valenti, with Alberto Bimboni and Edgar Schenkman as conductors. The repertoire includes Patience, La Boheme, L'Elisir d'Amore, Pagliacci, Menotti's The Old Maid and the Thief, Tales of Hoffmann, and Mignon.

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IN THE SCHOOLS AND COLLEGES

Vocal Arts Academy to Hold Auditions in N. Y.

PHILADELPHIA.—The Academy of Vocal Arts has announced the addition to its faculty of Vera B. McIntyre, associate member of the Vilonat-Dietch Studios of Singing in New York. By adding another member to its vocal staff, the Academy of Vocal Arts will be able to offer its resources to a larger number of exceptionally talented young American singers.

Auditions for new students, who are accepted on a scholarship basis only, will be held in New York on May 8. Students receive training in voice, solfège, operatic acting, languages, make-up, musical analysis, and repertoire. Among the members of the faculty are Clytie Hine Mundy, Sidney Dietch, Vera B. McIntyre, Rose Landver, and Dr. Herbert Graf.

Knitzer-Shure in Sonatas at Cleveland Institute

CLEVELAND. — Joseph Knitzer, violinist, and Leonard Shure, pianist, respective heads of these departments at the Cleveland Institute of Music, received a rousing reception at their sonata program in crowded Willard Clapp Hall. Both artists had been heard in individual recitals and with the Cleveland Orchestra, but this was their first appearance together. Their program held Schubert's Duo in A Major, Op. 162, Mozart's B Flat Major Sonata No. 15 (K. 454), and the Brahms D Minor Sonata, Op. 108. It was an evening of distinctive chamber music played with artistry and impeccable musicianship.

P. D.

Juilliard Graduate School Students in Brahms List

A program of Brahms songs was presented on April 18 by the following students from the Lieder repertoire class of Sergius Kagen at the Juilliard Graduate School: Eleanore Skok, William Wyatt, Jean Browning, Mariko Mukai, Louisa Mara, Pamela Meeker, Richard Manning and Biruta Ramoska.

Minneapolis College Session

MINNEAPOLIS, MINN.—The Minneapolis College of Music summer session opens on June 12. Peter D. Tkach for the seventh year will give his intensive choral training course. Harrison Wall Johnson will conduct piano master classes. Harold Ayres, concertmaster of the Minneapolis Symphony, will be in charge of the violin class and string ensemble classes offered during the two six-week sessions. Eight soloists will appear with the college orchestra, directed by William Muelbe.

Princeton Hears Corona in Tosca

Leonora Corona, former Metropolitan Opera soprano, sang the title role in Tosca on April 29 in the McCarter Theatre at Princeton, N. J. The production, conducted by Antonio Paganucci, was given by the New York Opera Association. Other members of the cast were Joseph Rogatchewsky, tenor, and George Doubrowsky.

Brosa Takes Smith Post

NORTHAMPTON, MASS.—Antonio Brosa, Spanish violinist, member of the Pro Arte String Quartet, has accepted an appointment as visiting professor at Smith College. In addition to his activities as violin professor, Brosa will make solo appearances in the East and Middle West.

Maekelberghe Joins Peabody

BALTIMORE, MD.—Appointment of August Maekelberghe, Belgian organist, to the summer school faculty of Peabody Conservatory is announced by Frederick R. Huber, manager. Mr. Maekelbergh succeeds Dr. Charles M. Courboin, recently named successor of the late Pietro Yon as organist and musical director at St. Patrick's Cathedral, New York.

Sheridan Heard at Mannes School

Frank Sheridan, pianist, gave a recital on April 25 at the Mannes Music School, New York. Beethoven's Op. 110 Sonata and Schumann's Symphonic Etudes were the principal numbers on his program, which also held works of Bach, Bach-Busoni, Chopin, Faure, Debussy, Rachmaninoff and concluded with Balakireff's Islamey fantasy.

Casadesus Gets Mus.D

APPLETON, WIS. — Robert Casadesus, French pianist, received the Mus.D. degree from Lawrence College on April 20. Ralph J. Watts, acting president, conferred the degree at the intermission of a concert given by the visiting pianist, concluding the current Artist Series.

Institute Students in Program

Students at the Institute of Musical Art, in the class of Lucia Dunham, gave a song recital on April 14. Excerpts from Pergolesi's Stabat Mater were sung by a chorus of women's voices.

Bernice Frost Holds Tests

Bernice Frost held her annual examination at Saint Joseph's Convent in New Haven, Conn., April 15. Sister Charles is director of music.

Trapp Family to Conduct Vermont Music-Making Camp

STOWE, VT.—A novel experiment in planned this summer by the Trapp Family Singers who on July 10 inaugurate the first of a series of four 10-day "Sing Weeks" at their music camp. Six dormitories, named Mozart, Beethoven, Schubert, Haydn, Bach and Stephen Foster halls, will be available for 500 persons, in groups of 125 each. In addition there will be a mess hall, chapel and an office building. Choral and instrumental music, spanning four centuries, make up the programs. There will be no soloists, only groups singing and performing together. From Aug. 7 through Aug. 17 attention will be devoted to Roman Catholic liturgical music. High mass will be celebrated each morning by the family's priest, conductor and arranger, Father Franz Wasner, and Compline will be sung each night. Individual instruction will be available in recorder and spinet playing, folk dancing and handicrafts.

Britt Trio Returns to N. Y. After Tour to Coast

The Britt String and Piano Trio have concluded a successful transcontinental tour which included appearances on the Pacific Coast. In Salt Lake City, Horace Britt was guest conductor of the Utah State Symphony. Viola Wasterlain and Conrad Held, other members of the trio, were soloists with the orchestra in Mozart's Concertante for violin and viola.

Kortschak to Summer in Norfolk

Hugo Kortschak, violinist, will again spend the summer at Norfolk, Conn., teaching, conducting, and participating in the concerts of the Norfolk Music School of Yale University.

With the Teachers

Dr. Felix Guenther presented the recently discovered Bonn sonatas of Beethoven at the monthly meeting of the Brooklyn Music Teachers Guild, Carl Tollefsen, president, at the Brooklyn Academy of Music. Lillian R. Wolfe reported on the Cincinnati convention of the Music Teachers National Association. The board of directors also met preceding the general session.

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Leon Carson, former president of the New York Singing Teachers and Secretary of the American Academy of Teachers of Singers, spoke on social security for the self-employed at the meeting of the Piano Teachers' Congress of New York at Steinway Hall. William O'Toole, first vice president, discussed the Key to Technic and Musicianship.

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The first of a series of workshop recitals by pupils of teachers affiliated with the Oxford Piano Teachers Guild was given on April 22 in the Wanamaker Auditorium, New York. Other programs are scheduled for May 6 and 20.

Licia Albanese Joins Artists of Metropolitan Musical Bureau

F. C. Coppicus announces that, beginning July 1, Licia Albanese, Metropolitan Opera soprano, will be under the exclusive management of the Metropolitan Musical Bureau.

Miss Albanese made her debut at the Metropolitan Opera House in 1940 in the title role of Madame Butterfly. (Other roles in which she has appeared there include Violetta, Marguerite, Mimi and Susanna in Marriage of Figaro). Miss Albanese has also sung leading roles at La Scala in Milan and Covent Garden in London. During her European career, she was invited to sing at the Vatican for Pope Pius X at the opening of the Vatican City radio.

Waves Hear Horowitz

Vladimir Horowitz, pianist, gave a volunteer recital for the WAVES of Hunter College, New York, on April 26, under the auspices of USO-Camp Shows.

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BOSTON

(*Continued from Page 3*)

Little in the way of novelty was presented by the Metropolitan Opera here in its all too brief season. In spite of this—or more accurately, because of it—every performance was a complete sell-out. Approaching some degree of freshness was Verdi's Masked Ball, not heard here for some 20 years. With the possible exception of Mozart's Magic Flute and Marriage of Figaro, the rest of the repertoire included those standard works that opera-goers in the great majority seem to demand.

What to do about this matter of stale repertory is something of a puzzle. As it was, with every single seat sold, there still remained a deficit—which, of course, the guarantors made up. When anything a little out of the way has been attempted, the results have been disastrous, so that one can scarcely blame the management for its cautious policy. I suppose we should be grateful that we get the little we do, especially when as fine an organization as the Metropolitan, with its superb conductors, excellent orchestra, first-class singers, and general all-round competence, takes the trouble to come here.

Echoes of the Past

Not without its melancholy connotations was this season's choice of locale, the Boston Opera House with tarnished gilt, faded plush and cracked marble, to serve as reminder of better days. Still, the business on the stage and in the pit was what counted, and that was of a quality to satisfy the most captious critic.

The series opened with Masked Ball, sung by Milanov, Peerce, Warren, Thorborg and Greer, and led by Bruno Walter. Magic Flute, in the English version, had the same excellent conductor, and a large cast headed by Pinza, Kullman, Steber, Conner, Moscona, Brownlee, Bowman and others. Boheme had Novotna, Martini, Carroll and Valentino as the foursome, with Sodero conducting.

Carmen presented Lily Djanel's interesting heroine, Jobin as Jose, a polished Escamillo in Singher, and a finely vocalizing Micaela in Albanese, with Sir Thomas Beecham at the controls.

An exceptional performance was Marriage of Figaro, under Walter, with singers including Pinza, Brownlee, Steber, Greer, Novotna, Glaz, Garris and others. Aida presented Milanov, Thorborg, Baum, Moscona, Gurney, Sved, under Wilfred Pelletier. Faust, as a matinee, attracted a large throng, with Albanese, Jobin, Pinza, Browning and Votipka, under Beecham. Traviata closed the engagement, sung with spirit by Novotna, Peerce, Warren and conducted by Sodero.

Ormandy to Lead U. S. Works in Australian Premieres

Eugene Ormandy, during his tour of Australia this summer at this country's first "lend-lease musical artist," will give first performances there of three works by American composers. The Philadelphia Orchestra conductor plans to present the Bataan part of Harl McDonald's Suite, My Country at War; the White Peacock of Charles T. Griffes and Samuel Barber's Adagio for Strings. He will also introduce to Antipodean audiences his own transcriptions and arrangements of Bach and Handel scores. Numbers by Percy Grainger, Australian composer-pianist, also will be programmed.

MONTREAL

By MARY E. COVERT

Canadians learned new things about their musicians and what they are doing in the French-Canadian Festival recently presented under the direction of Wilfred Pelletier. Hector Perrier, Provincial Secretary, was among the interested listeners.

Compositions by Georges Emile Tanguay, Hector Gratton and Claude Champagne were played by a string orchestra, under Jean Deslauriers. Jean Dansereau, pianist, now resident in the United States, returned for the event. Suzettes Forgues, young Canadian cellist a pupil of the late Emmanuel Feuermann, was warmly greeted by her native city. The Alouette Quartet, recently heard in the States presented French-Canadian folksongs, with Oscar O'Brien directing. Other French-Canadian artists heard were Irene Moquin, soprano, and Noel Brunet, violinist.

A recital was given by Mary Jean MacNab, 16-year-old violinist, with Doris Killam as accompanist. Her work in the Mendelssohn Concerto presaged a career of which Canada may be proud.

Montreal welcomed back Désiré Defauw, who came to conclude the season of Les Concerts Symphoniques. Franck was represented by his Symphony, Debussy by two Nocturnes, Stravinsky by the Fire Bird and Richard Strauss by Don Juan, all played with Defauw's noted artistry.

In the Hermitage, the Montreal Pops Orchestra, Lewis Elvin directing, offered the children's suite, Around the House, by First Aircraftsman Robert J. Fleming, of Saskatoon. The work recently was presented in Toronto by Sir Ernest MacMillan and the Toronto Symphony.

Russian composers were honored at a special concert in the St. Denis Theatre. Efrem Kurtz, conductor, had William Kapell, pianist, as soloist in the Khatchaturian Concerto. The young artist received an ovation. Shostakovich's First Symphony, two excerpts from Prokofieff's ballet, Romeo and Juliet, and Kabalevsky's overture, Master of Clamecy, gave us an idea of contemporary trends in Soviet music. Kurtz conducted in splendid fashion.

Montreal Festival to Mark 10th Anniversary of Orchestra

MONTREAL.—A festival known as Gala du Printemps 1944 will mark the 10th anniversary of Les Concerts Symphoniques. Three programs will be given in Plateau Auditorium, under Désiré Defauw, by the orchestra, chorus and soloists. On May 16, Gregor Piatigorsky, cellist, will be heard in Bloch's Schelomo and Strauss' Don Quixote. Rudolf Serkin, pianist, will play on May 19 in Beethoven's Concerto No. 1 and that by Schumann. On May 24, Fauré's Requiem and Beethoven's Ninth Symphony will be performed with the assistance of Les Disciples de Massenet, Eleanor Steber, soprano, Anna Malenfant, contralto, Mack Harrell, baritone, and Jules Jacob, tenor.

Across the Country

Albany, N. Y.—The musical season has been a busy one. The Albany Symphony Orchestra has presented several programs in Albany and Troy under the direction of Rudolph Thomas. The Mendelssohn Club, male singing organization gave a pair of concerts under the direction of Dr. Reinald Werrenrath and participated in a joint concert with the chorus of the Monday Musical Club under the baton of Dr. Elmer Tidmarsh.

The Albany Civic Music association, now in its fourteenth successful year presented the following artists during the season: Nemenoff and Lubushutz, duo—pianists; Isaac Stern, violinist, Thomas L. Thomas, baritone, and the Rochester Civic Orchestra, Guy Fraser Harrison, conductor. The annual enrollment for the coming season is now being conducted.

BUFFALO, N. Y.—A trio composed of Jacques Gordon, violin, Luigi Silva, cello, and Emanuel Balaban, piano, all of Rochester's Eastman School of Music, made its local debut with success recently in a program of works by Beethoven, Brahms and Pierné.

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MADISON, WIS.—Although Carl Bricken recently resigned as director of the University of Wisconsin School of Music to become conductor of the Seattle Symphony, no successor will be immediately chosen. The school faculty voted to conduct the school on a departmental basis with a rotating chairmanship, and elected Prof. L. L. Iltis, a member of the music school staff since 1917, as chairman for 1944-5.

One of the highlights of Madison's musical season was the concert of the Madison Civic Chorus, which gave Bruckner's Te Deum and a concert version of Pagliacci. Soloists in the former were William Ross, tenor; Raymund Koch, bass-baritone; Helen Bickerton, soprano, and Elizabeth Hunter, contralto. In the Leoncavallo opera, the roles were sung by Miss Bickerton, Messrs Ross and Koch, Sgt. Seymour S. Craven, and Alexius Baas. The Madison Civic Symphony participated and the concert was led by Dr. Sigfrid Prager. The chorus was augmented by members of the Milton College Treble Clef Club and the Madison Maennerchor.

Free Sunday night concerts by the faculty of the University School of Music are continuing. Performers include the members of the Pro Arte quartet, also Gunnar Johansen, pianist; George Szpinalski, violinist; William Pfeiffer, baritone; S. G. A. Rogers, pianist, and others.

W.L.D.

WASHINGTON, D. C.—The Camp Lee Symphony Orchestra gave a concert at the Pan American Union on April 23, at the invitation of the Brazilian Embassy. A program of North American and Brazilian works included the Cantiga from Villa-Lobos' Bachianas Brasilieras No. 4 and Batuque from Fernandez' opera, Malazarte.

PLANNING CAPE COD MUSICAL ARTS CENTER FESTIVAL. **Left to right, Alexandre Gavrilov, director of the ballet, Tom Scott, arranger of the music (standing), and Ralph W. Stone, artistic director and conductor, talk over coming programs. (Photo by Josephine Rossi.)**

Cape Cod Musical Arts Center Adds to Staff

EAST BREWSTER, MASS.—Catherine C. Crocker and Ralph W. Stone, Managing and Artistic Directors, respectively, of the Cape Cod Musical Arts Center, have announced two new additions to the production staff—Katherine Lehmann, Director of the Art Department, and Frank Keedy, Organist and Choral Director.

Miss Lehmann is a graduate of the School of Industrial Art in Philadelphia and has taken post graduate work at the Ecole du Louvre in Paris. She has headed the art department at Hillside School, Norwalk, Conn., and was Arts and Crafts Counsellor at Camp Ledge, Maine.

Mr. Keedy has studied at the New England Conservatory of Music, Yale University, Peabody Conservatory, and with T. Tertius Noble. He won the Kellogg Prize for contrapuntal composition at Yale.

Other members of the staff include Charles Ashley, General Stage Director; Ralph W. Stone, General Musical Director, Alexandre Gavrilov, Director of Ballet, and Tom Scott, Radio Director.

Harry Kaufman Tours on Coast with Szigeti

Following his New York Town Hall recital on April 23, Harry Kaufman, pianist, left to appear in California and Ontario with Joseph Szigeti, violinist. Mr. Kaufman this season has toured with William Primrose, Jean Watson, Adolf Busch, Dusolina Giannini and others.

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MARGARET SEARLE, soprano, and MARIE REVETTINO, pianist, of San Diego, appeared in joint recital in the Behymer Matinee Series at Barker Brothers' Auditorium, Los Angeles, on April 27. Both young artists study at the Southern California Institute of Music, in San Diego, of which Enzo Pascarella is director. (Photo by Sensor Studios.)

LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Both major symphony orchestras here have finished their season, and Southern California nears the musical doldrums which invariably precede the Hollywood Bowl summer events.

The Symphonies Under the Stars will begin their 23rd season in the Bowl on July 9, and will continue for the ensuing eight weeks, with concerts on a new schedule of Tuesday, Thursday, Saturday and Sunday nights. Conductors signed include Artur Rodzinski, Dimitri Mitropoulos and George Szell, and artists announced so far are John Charles Thomas, Marian Anderson, Jascha Heifetz, Vladimir Horowitz, Yehudi Menuhin, Artur Rubinstein, the Ballet Theatre, and Veloz and Yolanda.

Orchestras End Series

The Janssen Symphony Orchestra under the masterful baton of its founder, Werner Janssen, ended its year with an all-Sibelius program in the Wilshire-Ebell Theatre on April 16. The concert offered an inspired reading of Finlandia, the popular Valse Triste, and the first local hearing of Tapiola. Charles Strickfaden played the English horn solo exquisitely in the Swan of Tuonela. In conclusion there was a splendid performance of the Second (D Major) Symphony.

The Philharmonic Orchestra, which Alfred Wallenstein's superb musicianship has welded into the best ensemble of its history, ended its Silver Anniversary season in the Philharmonic Auditorium on April 13. Wallenstein gave an uplifting presentation of the Beethoven Fifth Symphony, preceded by the Coriolanus Overture and the Dance of the Apprentices from Wagner's Die Meistersinger. Soloist Lotte Lehmann's vibrant tones were warmly applauded in Elsa's Dream from Lohengrin and in Wagner, Brahms and Strauss songs.

Schuman Work in Local Premiere

The orchestra was augmented by a chorus assembled from several church choirs for the first hearing here of William Schuman's A Free Song. The work was strong and stirring, built through several minor climaxes to an exciting peroration. The music held much individuality; the text selected from poems of Walt Whitman appropriate to present world conditions. Kodaly's delightful Hary Janos suite was done with engaging insouciance. A delicate opening was Moussorgsky's prelude from Khovanstchina, and a broad finale the lovely Sibelius First Symphony.

Jan Peerce's beautiful tenor voice and artistic delivery were the saving graces in a rather conventional recital in the Philharmonic Auditorium. He gave works of Handel, Torelli and Legrenzi, Schubert and Marx, the O Paradiso aria from Meyerbeer's L'Africana, and familiar French and English songs. Alexander Alexay supplied excellent piano accompaniments.

Notables in Recitals

John Charles Thomas made his concert in the Philharmonic Auditorium March 28 a series of dramatic experiences ranging from the Serenade from Don Giovanni to the gruesome Lord Randall. He plunged at once into major arias of Massenet, Wagner, Mozart and Verdi, and continued with a beautifully enunciated French group. Four interesting songs by Frank Glazer received first performances and were warmly acclaimed. Carroll Hollister provided superb accompaniments.

Ezio Pinza gave a tasteful program in the Philharmonic Auditorium April 2, opening with contrasting Handel arias and proceeding to Italian and French songs. He offered an artistically delivered American group of items by Griffes, Harris, Levitzky and Carpenter. Gibner King supplied competent accompaniments.

Lawrence Tibbett's Philharmonic Auditorium concert on April 14 was in the nature of a homecoming, with a friendly audience particularly happy over the concluding character songs that followed Handel, Brahms and Massenet items. Well received were works of Elinor Remick Warren and Rupert Hughes. Edward Harris accompanied.

The lyric voice of Bidu Sayao was displayed to artistic advantage in her concert on April 11 in the Philharmonic Auditorium. Especially delightful were her Portuguese and Spanish selections

(Please turn to page 22)

SAN FRANCISCO

(Continued from page 3)

The San Francisco Symphony Orchestra concluded its 32nd season, its ninth under the direction of Pierre Monteux, in an atmosphere of great success and high satisfaction.

The orchestra gave 54 performances in a period of 16 weeks, including ten broadcasts, six performances with the Ballet Theatre, 33 concerts divided up into five subscription courses of varying types and lengths, and four non-subscription concerts. Of the last named, the most important was a Beethoven festival of two performances which proved one of the most widely approved things the San Francisco Symphony has ever done, wherefore special festivals devoted to one composer are likely to be important features in future San Francisco Symphony plans.

Orchestral Novelties

During the season the orchestra gave 175 works by 93 composers, including 23 novelties, several of which were performed for the first time anywhere. Best of the new works, I thought, were Darius Milhaud's Opus Americanum No. 2, Hindemith's symphony from Mathis der Maler, Prokofieff's Romeo and Juliet, David Diamond's Psalm, the fourth symphony of Vaughan Williams, the Stravinsky Capriccio, Miaskovsky's 21st symphony, Chavez' H. P., Copland's Lincoln Portrait, Henry Gilbert's Dance in Place Congo, Morton Gould's Spirituals, and Felix Borowski's Ecce Homo.

A large number of soloists lent distinction to the season, including Alexander Brailowsky, Argentinita and her company, Leon Fleisher, Isaac Stern, Jesus Maria Sanroma, Marian Anderson, Jose Iturbi, E. Robert Schmitz, Maxim Schapiro, Dusolina Giannini, Artur Rubinstein, and Ezio Pinza. Leopold Stokowski, Carlos Chavez and Andre Kostelanetz were the guest conductors. Two soloists—Donald Kemp, pianist, and Beth Childs, oboist—secured their engagements with the Symphony through a contest for young instrumentalists conducted by the local Blue Network station, KGO. Hans Leschke's Municipal Chorus assisted with a performance of the Brahms Requiem, with Lillian Moeller and Daniel O'Brien as soloists, and sang in the Ninth Symphony. Ninth symphony soloists were Charlotte Boerner, Claramae Turner, Carl Hague and Lee Sweetland.

The composer most frequently performed was Beethoven, who would have led the list even if there had been no Beethoven festival, followed by Tschaikowsky, Brahms and Wagner in that order.

The season brought forth some new ideas as regards procedure. Instead of the sacrosanct pairing of Friday afternoons and Saturday nights, the Musical Association of San Francisco offered only eight Friday afternoon concerts and 12 Saturday nights. It instituted a new series of four popular concerts, which were, unfortunately, the least popular thing it has done in years, and it presented the usual four Young People's concerts under the direction of Rudolph Ganz, as well as the Beethoven festival. It is likely that the tendency to cut down on matinees and concentrate on evening performances will be accelerated next season, and that any attempt at touring—only one out-of-town concert was given this year—will be abandoned entirely. The orchestra played, all told, to some 216,000 people in its 16 weeks.

SAN DIEGO

The duo-pianists, Luboshutz and Nemenoff, were so much liked in their first concert here last year that Clifford Ellison brought them recently to Russ Auditorium for a return engagement. The artistic and technical attainments of these artists were especially admired in the Vivaldi-Bach Concerto in A minor and in a concluding group by contemporary composers. The festive New Dance by Wallingford Riegger got a big hand. With unabated vigor, the pianists added a flock of encores ranging from the Boris Coronation Scene to De Falla's Ritual Fire Dance, and Rimsky's The Flight of the Bumblebee.

The San Carlo Opera Company, paying its annual visit here, was welcomed by the usual large audiences in performances of La Boheme and Carmen. Mary Henderson's Mimi won the lion's share of applause in the afternoon. Coe Glade was an alluring Carmen. The roles of Don Jose and the Toreador were well done by Sydney Rayner and Carlo Morelli.

The Los Angeles Philharmonic Orchestra concluded its San Diego series with a Beethoven-Wagner program that won the enthusiastic approval of a capacity audience. Lotte Lehmann's interpretations of Strauss' Morgen, the Wagner songs, Schmerzen and Träume, and Elsa's Dream were works of art. Orchestral accompaniments were excellent. The fine playing of David Frisina, concertmaster, in Morgén was acknowledged by the soloist and audience. Wallenstein conducted admirable performances of Beethoven's Coriolanus Overture and Fifth Symphony, and excerpts from Das Rheingold and Die Meistersinger.

Polyphonia, an excellent a cappella choir of 50 mixed voices, upheld its reputation of fine choral singing in a concert presented under Dr. Earl Rosenberg. Included in this program of musical worth were Exaltabo te, Domine, and other impressive works by Palestrina; choruses by Christiansen, and groups of folksongs and rounds from England and Russia. Also heard were the director's new choral arrangements of Bach's Come, Sweet Death and Järnefelt's Northern Night.

Katherine Dunham and her Tropical Revue played three performances to packed houses here. Tremendous enthusiasm was aroused by the dancers, and the stimulating sound effects produced by drummers and other musicians.

The Service Little Symphony, Frederick Fennell directing, presented a second successful concert in the auditorium of the new Fifth Avenue USO Club. Novelties of this program were a Mozart March in C major, copied by Fennell from the archives of Salzburg; The Winter's Passed, a beautiful piece for oboe and strings by Wayne Barlow; and Fugato on a Well-Known Theme by Robert McBride. Haydn's Symphony No. 88, Prokofieff's Classical Symphony, and Schubert's Rosamunde Overture were other offerings. Applause was vociferous.

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Dr. F. Wasner, Conductor

MINNEAPOLIS

By EARL G. KILLEEN

The return of the Minneapolis Symphony from its highly successful winter tour gave the fourteenth concert, the lustre of an ovation. Russian music was the theme Mitropoulos drove through the Glinka overture to Russlan and Ludmilla with speed and declaimed the disinterred Borodin Symphony No. 2 with heroic gestures which, however, fell short of infusing it with real life. The glow and brilliance of the evening were concentrated in the excerpts from Moussorgsky's Boris Godounow, with Ezio Pinza singing the role of the unfortunate monarch with such dramatic realism and vocal distinction the audience seemed unable to express its full appreciation. Again and again Pinza returned to the stage to bow.

New Krenek Score

The fifteenth concert of the Minneapolis Symphony, Mitropoulos conducting witnessed another first performance of an Ernst Krenek work, A Cantata for War Time, for women's chorus and orchestra, well sung by the Hamline University Women's Chorus. The rancid dissonances of his instrumental idiom were softened into something resembling a melody line and, fleetingly, there were near-chords. The Seventh Symphony of Sibelius was impressively played, sometimes inflatedly, but in the main it sounded both eloquent and elevated. A forthright reading of Handel's Concerto Grosso in D minor began the program. The presence of the women's chorus made possible the addition of Sirens to the other nocturnes, Clouds and Festivals, by Debussy. The grotesque Circus Polka of Stravinsky brought the program to a close.

The Ballet Theatre plus the Minneapolis Symphony under the direction of Antal Dorati added three performances on March 17, 18, 19 to the regular symphony season. Large audiences filled Northrop Auditorium and approved the diverse skills of the several ballets presented.

Horowitz Impresses

There is no way to predict the advent of the High Moment, no way to prepare for it. On March 31 Vladimir Horowitz played the Rachmaninoff Piano Concerto, No. 3. Horowitz, Mitropoulos, the orchestra and the audience fulfilled all the terms of the High Moment; we, together with Rachmaninoff, became a part of breathless, timeless, inspiration, without race, without creed. The concert began with a terse reading of the overture to Egmont by Beethoven. This was followed by a rugged but ragged version of Mozart's G minor symphony and three sparkling pieces from The Damnation of Faust by Berlioz.

A Heifetz violin recital sets its own standards, and the wonder is that this high standard is so absolutely certain. So it was at the fifth concert of the University of Minnesota Artists Course on March 11. Works of Scarlatti, Brahms, Vieuxtemps, Bach, Schubert, Mendelssohn, Beethoven and Rossini-Tedesco were played with the able cooperation of Emanuel Bey at the piano. The audience responded as Heifetz audiences always do, and he gave many encores.

LILLIAN EVANTI,

coloratura soprano, is singing Violetta in the English version of La Traviata on tour with the National Negro Opera Company, which has appeared in New York, Chicago, Pittsburgh, Washington and other cities.

Los Angeles

(*Continued from page 21*)

and an exquisitely rendered French group. She also essayed Gershwin's Summertime.

Yehudi Menuhin's concert in the Philharmonic Auditorium on April 16 was highlighted by the first local presentation of Bela Bartok's First Sonata, a work of formidable difficulty and gratifying individuality. Adolph Baller's fine pianistic cooperation was a great asset in this, as well as in Mozart and Vieuxtemps sonatas.

John Crown's virtuoso pianism and interpretative artistry made an enjoyable experience of his recital in Hancock Auditorium. He gave the Beethoven Sonata, Op. 111, Tcherepnine's pungent Bagatelles and items of Bach, Chopin and Liszt.

A recital by Frank Youkstetter in the Biltmore Music Room showed the pianist a talented amateur. His program ranged from Bach, Beethoven and Brahms to Shostakovich, Griffes and Triggs.

Soprano Anne Brown appeared in a Philharmonic Auditorium concert on April 9, showing to especial advantage in Gershwin works and in Spirituals. She included Lieder by Schubert, Schumann and Marx.

Rodzinski to Lead Excerpts from Prokofieff Opera

Dr. Artur Rodzinski has acquired first orchestral performance rights to symphonic excerpts from Prokofieff's latest opera, War and Peace, which the Metropolitan Opera is reported planning to present next season. The rights were secured through Am-Rus Music Corporation. The Philharmonic-Symphony musical director recently heard Vladimir Horowitz play the piano score and became enthusiastic. He is awaiting arrival of the parts. The opera, based on Tolstoy's novel, has not yet been performed in Russia.

Graham in N. Y. Recitals

Martha Graham has announced a spring season which will start on May 7 and run through May 14 at the National Theatre.

Duluth Symphony Re-engages Hannikainen

DULUTH, MINN.—Tauno Hannikainen, conductor of the Duluth Symphony Orchestra, has been re-engaged for 1944-45. This will mark Mr. Hannikainen's third year with the orchestra.

The orchestra closed one of its most successful seasons on April 14 with Alexander Kipnis as soloist. Other soloists who appeared during the season were Arvida Hannikainen, soprano; Miriam Blair, pianist; Joseph Szigeti, violinist; and Rudolph Ganz, pianist. In addition to the regular subscription concerts, there were two "pop" concerts and two childrens' concerts. The orchestra also made a recording for the Office of War Information's overseas branch.

Preparations are now being made for the orchestra's maintenance fund campaign, to raise funds for next year, which will be the orchestra's twelfth season.

I See That

Dr. Clarence Cameron White conducted his own Kutamba Rhapsody at the young people's concert of the New Haven Symphony in Woolsey Hall of Yale University.

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Percy Grainger, composer-pianist, gave a program for service men at Fort McClellan, Ala., under the auspices of USO-Camp Shows on April 16.

•

Robert Shilton, baritone, became an American citizen on April 19. On May 7 he sings Tonio in Pagliacci at Orange, N. J., with the Newark Civic Opera Company, William Spada, conductor.

•

Marcel Hubert, cellist, was soloist under the auspices of USO-Camp Shows with the Fort Monmouth Signal Corps Symphonic Band on April 26. Warrant Officer Thor Johnson, formerly of Ann Arbor and Interlochen, Mich., conducted.

•

Jean Dickenson and Mario Berini gave a program for merchant seamen at the Andrew Furuseth Club on April 17.

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Claudio Frigerio, formerly leading baritone of the Metropolitan Opera, has just returned from an extensive tour of the United States with the Baccaloni Opera Company in Don Pasquale.

•

Janet Fairbank, soprano, sang a program of songs by contemporary composers at De Pauw University, Greencastle, Ind., accompanied by Kurt Adler.

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Hans Hatschek, Viennese accompanist, has recently assisted Armand Tokatyan, John Gurney, Winifred Heidt, Eugene Conley, Martha Lipton, Conrad Thibaut, Doris Doree and Mobley Lushanya.

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A feature of the Bohemian Club meeting on May 1 at the Harvard Club, New York, was the performance of a new work for woodwinds and pianos by Erno Balogh, written at the request of the Bohemians for this event.

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Hedda Ballon, pianist, has recently become a naturalized American citizen.

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Mara Sebriansky (Mrs. Frederick Dvonch), violinist, has returned from an extensive tour of Canada with the Bary Ensemble.

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Delia Calapai, pianist, has gone under the management of Erminie Kahn.

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Victor Parfonry has been appointed head of the Latin-American and Spanish Department of the Edward B. Marks Music Corp.

Sittigs Back from Florida

Margaret Sittig, violinist, and her father, Fred V. Sittig, pianist, have returned from Florida. Miss Sittig's appearances included a recital on May 2 at the Presbyterian Church, Sebring, Fla.; for the Spars and Coast Guard at the training station; and at Camp Murphy for the Southern Signal Corps School.

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T. ROBIN MacLACHLAN REVIEWS . . .

BOOK

THE TWO OF US, by Guy Maier and Mary Jarman Nelson. Clayton F. Summy Co.

A book for the very small child who wants to make music at the piano. In the instruction of most pre-school children, two special problems are faced. Physical limitations and his difficulty in reading notes make regular methods of instruction impossible. Much may be done by rote and large movements of the arms; using the fist on black keys will prevent overtiring of little muscles.

Parents must understand that, for best results, children should not wait until the ages of seven or eight years to begin music lessons. Training in music appreciation and the foundation for musicianship should begin much earlier. In this book, types of technic for children are suggested. The four-year-old child will consider his part in playing with the teacher or parent as a game. The fascinating illustrations by Joy Turner tell a story for each piece.

ADULT PIANO COURSE, by Bernard Wagness. Rubank Inc. Two books, each $1.00.

The two books of this course give evidence of an awareness of problems faced by the adult beginner and his teacher. The subtitle Chord Approach does not imply neglect of elementary theory, which is well covered. Original pieces and arrangements are selected for their usefulness in providing the background for music education. Principal triads and chords of the dominant seventh are presented in keyboard diagrams. In these, as in the solution of other problems, modern findings in educational psychology have been utilized. The composer has given us in practical form the results of a wide experience.

POUR LES ENFANTS, by Alexandre Tansman. Associated Music Publishers, Inc. Four books, each 90¢.

The four books are progressive in difficulty. They were written for children, in an idiom which appeals to youngsters, neither extremely modern nor old-fashioned. Not simplified or cut down from more advanced compositions, the style is straightforward, with emphasis on the musical message. The titles are interesting and should be translated for the student, making sure to translate Les Enfants first of all. Average students of the second year will enjoy the first book, which is a good example of the work. A high standard is maintained throughout the four volumes.

FOR PIANO SOLO

VALSE ORIENTALE, by Alexander Maloof. Carl Fischer Inc. 50¢.

A slow melodic waltz in the key of A minor. Counter melodies, smoothly interwoven, lend the quiet atmosphere of Valse Lente. In the second section free use is made of the augmented interval of the harmonic minor scale, characteristic of music of the Near East. A legato touch and artistic pedalling will be found necessary in interpretation. Highly recommended for students of the fourth year and up.

DANSE EROTIQUE, by Jean Beghon. Theodore Presser Co. 40¢.

A waltz of medium difficulty which has an over-sweetness redeemed by an interesting treatment in the tracing of a second melodic part in the treble. It is hoped that this description will identify the piece as one which will be very popular with many students. Their love of sweet melodies and harmonies, presupposes a good ear, which is essential to the development of both good listeners and performers. For them this piece will sustain interest while attention is given to technical facility and the other elements of good foundational work.

CASTANETS, by Sarah Coleman Bragdon. The Composer's Press. 30¢.

A real first grade piece in A minor. The rhythm of the castanets is here, although the piece is written in single notes. This limits the composer considerably, but keeps the piece within the limits of first grade material. Its simple construction suggests its use for rote work with pre-school children.

4 MINIATURES, by William Strasser. Elkan-Vogel Co. 50c.

Norwegian Dance is a joyful dance piece. Old Vienna is a two-page waltz in E flat and A flat major. Lantern Dance and Tag are one-page numbers. The composer displays more than a mechanical skill in these little pieces. They have an imaginative and musical quality which gives them a place in the piano literature for the second grade.

WEST COUNTRY SUITE, by E. Markham Lee. G. Ricordi and Co. 90¢.

The three numbers of this suite may be played separately, but with introduction and interlude they form an interesting composition ten pages in length. There is a freshness and simplicity of style reminiscent of old English tunes. On the Quay is a sailors' dance. Where Waters Meet is in the form of a nocturne. Rustic Revelry tells of good times in a country village. The suite may be used in the advanced third grade and is an example of the magical powers of a good tune, particularly among junior pianists.

PASTORALE and SONG WITHOUT WORDS, by John Kirtland. Edward Schuberth & Co. Each composition, 50¢.

Pastorale, three pages in length, is in the key of A major. The characteristic sustained bass tones and simple flowing melody of the first section establish the pastoral mood of the composition.

Song Without Words, five pages, is in F major. A straightforward presentation of melody, outlined by the fifth finger in section one and the thumb in section two. Both numbers are melodious and reflective in character, best suited to high school or adult students.

VIENNESE WALTZ NOCTURNE, by Robert Stolz, transcribed for piano by Isidor Philipp. G. Schirmer, Inc., 50¢.

Four pages for advanced fourth grade and up. A pianistic transcription of an appealing Viennese melody—just what we would expect from this combining of musical artistry. The misty atmosphere of the nocturne is achieved with an enhancing of the original waltz melody, which lends its atmosphere of enjoyable hours to the composition. This is no melancholy conception of night shadows. Rather, it seems to tell of light and music stealing out over a terrace to the night beyond. An attractive encore number for concert or student recital.

BUZZING BEE, by Mark Nevin. Schroeder & Gunther. 40¢.

Three pages in the key of A minor, 4/8 rhythm. The composer has confined movements of both hands to fixed patterns which make possible the utmost in speed and easy memorization. Speed is as much dependent on the hearing of so many notes on the beat, beats to the measure, measures to the phrase, as on mere finger dexterity. It follows that the piece of simple construction is most useful in developing speed. In Buzzing Bee we find real musical worth combined with opportunities for advanced piano music. For advanced pupils down to third grade.

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PIANO CONCERTOS AND OTHER PUBLICATIONS ISSUED

Books

THE PIANO CONCERTO; by Abraham Veinus. Doubleday, Doran and Co. $4.50.

This volume truly fills a long felt want. While chapters and essays concerning the form and nature of the Concerto have appeared here and there, this is the first complete book devoted to the subject and treating it with historical and critical thoroughness. The author properly points out that the Concerto has assumed many shapes through the centuries, its title including string quartets, ballets, motets, madrigals, masses, cantatas. The Veinus analyses concern them all. Early and Grosso Concertos, and those of the Solo, Classical, Romantic and Modern kinds, down to the present day. He traces the origin and development of the form and emphasizes its relations musically, historically and sociologically to the times of its successive appearances. His writing is bright, unpedantic, widely informed and spiced plentifully, often wittily, with anecdote and quotation. His estimates need not always be agreed with in order to be enjoyed, although they are in the main keen and mostly in accord with general acceptance. No one could read these individual and thoughtful pages and come away without added knowledge on the subject of the Concerto. Here is a book that belongs in every comprehensive musical library, and certainly in the ken of every serious musician and student. Veinus, now serving in the 2nd Air Army, was, before his induction, with RCA-Victor. He has written many of the descriptive and critical booklets that are distributed with Victor Red Seal Record albums.

SONGS OF EARLY AMERICA (1620-1830), compiled and arranged by Elie Siegmeister. Edward B. Marks Music Corp., New York. $1.

Mr. Siegmeister, the American Ballad specialist, has provided a neat and interesting compilation of sixteen songs of the early American settlers. The volume contains an informative introduction by the compiler and detailed explanatory notes on each of the songs, all of which have been performed by the American Ballad Singers.

These arrangements are suitable for informal singing around a piano, for schoolrooms, by amateur choruses, madrigal clubs, college groups and radio ensembles, and for various combinations of voices. This volume is heartily recommended.

For Piano Solo

ROMANTIC WALTZ, by Domenico Savino. Robbins Music Corp., New York. 60c.

This waltz is not technically difficult. It has an infectious melodic theme and is harmonically pleasant. It is excellent salon music.

JUNGLE NARRATIVE, by Hans Barth. Edward B. Marks Music Corp., New York. 75c.

An advanced piano study with themes more or less suggestive of scenes in the tropical bush, though no definite programmatic intention is announced. The opening and closing pages have strong chordal sequences, while midway of the work there are more tender and reflective passages marked *"tranquillo legatissimo."* Mr. Barth's piece has a definite individuality, and belongs to the bravura school, particularly in the case of the octave passages in bold, striding contours that lead to the climax.

VIENNA FOREVER; BERCEUSE; by Stephen Zoltai. Carl Fischer, Inc. 30c each.

Lovely little piano examples, tuneful, tastefully harmonized, and redolent with a certain fragrant nostalgia.

For Violin and Piano

SONATA BREVE, by Manuel M. Ponce. G. Schirmer, Inc., New York. $1 in U. S. A.

A contemporary Mexican composer gives us a spirited and rhythmically delicate work for violin and piano, including a brilliant opening movement, which abounds in swaying rhythms of a quasi-dance variety, together with some appealing lyricism and a run for plucked strings; a short *adagio*, which has a syncopated type of modern harmonization and a lively final *allegro alla spagnuola* which features rapid staccato figures. This is a work of real individuality and charm. Recommended for advanced violinists.

TWELVE SELECTED PIECES (two volumes) by Scarlatti. Carl Fischer, Inc. $1.50 each.

MARCH by Prokofieff. Carl Fischer, Inc. 80c.

FOLK DANCE, by Beethoven. Carl Fischer, Inc. 80c.

All the foregoing are arrangements by Jascha Heifetz, thereby adding richly to the abundance of music he has transcribed for his instrument. The Scarlatti morceaux are especially attractive, including the famous Cat Fugue. The violin parts of all Heifetz adaptations are expertly fingered and phrased.

Songs

AN EATING SONG, words and music by Deems Taylor; and THE LITTLE BOYS OF TEXAS, words by Robert P. Tristram Coffin, music by Deems Taylor. Both for baritone. J. Fischer & Bro., New York. Each 60c.

An Eating Song, dedicated to John Charles Thomas, is a rousing, hearty number in quasi-folklike manner, which would be suitable for lighter occasions and will doubtless soon see choral arrangement. Mixing philosophy with gay bits of action, such as "Please pass the butter," it tells of the joys of convivial sessions at table. It has a fine sense of humor, and ends with a flourish. The range is from D to F on top line.

The Little Boys of Texas is also a semi-humorous number of graceful sort, abounding in apt descriptive touches and modulations, for mood, which tells of the tough lads from Texas who swim in waters infested with all kinds of snakes and live to tell the tale. It is an amusing work, and ends with a deft surprise touch. Range, D to F.

SONGS IN THE NIGHT, music by Marion Bauer, words by Minny M. H. Ayers. Published in versions for low and for medium or high voice. G. Schirmer, Inc., New York. 50c.

Sensitive lyrical quality and a real feeling for melody mark this song, which is fervent, heartfelt and smoothly singable. The sentiment is devotional, though not narrowly sectarian. It relates that songs heard in the night often bless like "mother love's caress", and the middle section voices a sterner hope that "Thy reassuring song be heard in our night of woe." The range for high voice is middle C sharp to E (optional F sharp), and the low voice from A below staff to C, with optional D.

A WHISTLIN' I GO, by Helen Louise Shaffer. Edward Schuberth & Co., Inc., New York. 50¢

The composer also provides the text for this colorful baritone number, which has a swing to it.

SATB

THE CHAMBERED NAUTILUS, by Russell Hancock Miles. H. W. Gray Co., Inc., New York. 75¢.

This short cantata, based on the text of Oliver Wendell Holmes, comprises 32 pages and has alto and soprano solos. It is dedicated to the Syracuse University Chorus and its conductor, Dr. Howard Lyman. A triple figure gives the motion of the sea at the outset and remains until a more declaratory episode appears. Set somewhat high, it makes extensive use of enharmonic changes throughout.

HOLIDAY PARADE, by Domenico Savino. Robbins Music Corp., New York. 20¢.

A lilting march with colorful text by Mitchell Parish. Syncopation and passing of the melody through the parts add novelty.

OH! RISE AN' SHINE, arr. by George W. Kemmer. G. Ricordi & Co., Inc., New York. 15¢.

Dedicated to Harry T. Burleigh on his 50th anniversary as baritone soloist at St. George's Church, New York. Mr. Kemmer's work makes extensive use of unison. Sopranos and altos are coupled and the male voices also, with a descant at the close.

WE'RE ON THE JOB, by Olive Nelson Russell. J. Fischer & Bro., New York. 20¢.

Another war number with emphasis on the men behind the men behind the guns. The text is by Clarence H. Russell. Rhythmic and to a great extent unison, it is an inspirational number and easily singable.

SSA

LITTLE CLOCK, by Frank V. Van Der Stucken. Carl Fischer, Inc., New York. 16¢.

Bainbridge Crist has revised this novelty item and provided the piano accompaniment. The two upper voices, in harmony, are heard against a repeated four-note figure illustrating the "tick, tack," of the clock, which ultimately runs down.

LONGING, by Edwin J. Stringham. M. Witmark & Sons, New York. 18¢.

An optional flute obbligato is provided by the composer for this number, based on an American Indian "homesick" tune collected and notated by Dr. Jean Allard Jeançon. The setting retains the nostalgic mood of the melody. There is a brief solo for the second soprano in the second stanza, where a key change occurs and where the climax comes in *divisi* parts. The flute weaves triplet figures and accents the rhythm.

SOMEBODY LOVES ME, by George Gershwin. Harms, Inc., New York. 16¢.

Douglas MacLean is the arranger of this new item in the Harms Choral Library. The melody remains in the upper voice, with the other parts filling in the chords.

YOU GOIN' TO REAP JUS' WHAT YOU SOW, by H. T. Burleigh. G. Ricordi & Co., Inc., New York. 15¢.

Another Burleigh arranged Spiritual which means authority and retention of the original idiom. A brief alto solo toward the close provides a temporary contrast.

PALOMA LINDA, Argentinean folksong, arr. Evangeline Lehman. Oliver Ditson Co., Theodore Presser Co., distributors. 10¢.

The arranger has also provided the English translation for this singable air which can find a place in the repertory of school groups also.

VIDALITA, Argentinean folksong, arr. Evangeline Lehman. Oliver Ditson Co., Theodore Presser Co., distributors. 10¢.

Effective use of thirds is made by the arranger, who here also provides an English text.

SA

THOU, TOO, SAIL ON, arr. by Oscar Rasbach. G. Schirmer, Inc., New York. 10¢.

It is doubtful if either Longfellow or Humperdinck ever thought the poem of the one and the music of the other would be combined. Yet the Prayer from Hänsel und Gretel is used as the setting. The two parts are along orthodox lines, and the result is a pleasing number for younger groups.

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BERNICE FROST SAYS . . .

Ornamentations

In playing the works of the pre-Bach composers such as Frescobaldi, Couperin and others, is it permissible to omit any of the ornamentations indicated by the various signs? Some editions have more embellishments than others, and I have been using the easier ones. Is this better even with advanced pupils? L.S.D.

Editors as well as authorities differ not only in the matter of simplification of this music but in the interpretation of the signs marking the ornamentations. Some of the later editions have all embellishments written out in full, and this is more definite for teaching purposes. Also some editions omit many of these markings. We know that when these composers played their own compositions, they often added trills, shakes, etc., that were not on the printed page. Only the French composers were sufficiently careful to indicate exactly what they wished. Couperin is a good example of this. Have your pupils play everything in the edition they are using. If they cannot play the difficult and original arrangements, it is certainly better for them to play the easier ones, rather than not know at all the works of this fine school of composers.

Duets

Do you think it is important that all early grade pupils should have some duet playing? What is the greatest gain from this, and how can one do everything they wish in a one-half hour weekly lesson? G.G.

Duet playing in my opinion is very important, not only with early grade pupils, but all grades, and if there is no opportunity for two-piano playing, continue duet-playing indefinitely. Pupils gain much from this—most tangible is the improvement in sight reading and rhythm. A half-hour lesson is brief time for all we wish to do, but try playing a short duet every other week. Also plan your schedule so that pupils following each other can play together, taking no more than five minutes for this work.

Unusual Rhythms

Do you think there is any special gain from teaching pieces in unusual rhythms such as those in 5/4 and 7/8 or 7/4 time? Can you give me the names of pieces in these rhythms? P.A.

From studying a piece in one of the above rhythms a pupil gains a freer rhythmic sense and will improve his feeling for the extended phrase line. It will be especially helpful for the pupil who is inclined to play measure by measure. Some pieces in these rhythms are: in 7/8—Prelude by Deems Taylor, and Dance of the Dorian Youths by Haubiel; in 5/4 and 5/8—Humoresque by Palmgren, Poem by Taylor, and Shepherd's Call by Frost. The last-named is late second or early third grade. The others are more difficult.

Approaching the Piano

In recitals for younger as well as older pupils, is it correct to have them approach the piano from the right side of the piano seat? I have been requesting all of my pupils to do this, but some seem to find it awkward and remind me of the well-known pianists who do not always adhere to this approach. G.H.

The approach to the piano from the rght side of the seat is the so-called "correct" approach. However, I would not be insistent on this if some pupils are made self-conscious by doing it. The young ladies, particularly if wearing long dresses, make a more pleasing appearance if their dresses fall from the side nearest the audience. Since student recitals are social as well as musical occasions, correct manners should prevail, even to a bow or courtsey if desired. The stage deportment of an artist is quite another matter; you might remind the pupils that when they become concert artists, they can be individual in their recital conduct.

Mannerisms

This winter I have had several rather advanced pupils who formerly studied with a friend of mine now living in another city. They all have many mannerisms, acquired by trying to play in the manner of this former teacher. Because of this, I have tried to be tactful and patient in correcting them, but after our last recital, although they played very well, the only comments were about their "annoying movements." Can you offer any help in overcoming these mannerisms, such as nodding and swinging the head, raising the shoulders while bending low over the keyboard, and rotating the elbow and wrist on sustained tones after the key has been struck? For their sake as well as mine, I must do something about this at once. D.G.

Continue your commendable attitude in not censoring the previous training of these pupils. With other than mature advanced pupils, it is generally easier to correct faults by not stressing them as such, but work through a desire for more musical playing. Play often for them, and they will soon be imitating your quiet manner. If the raising of the shoulders and body movements persist, you might appeal to their pride by suggesting that they may be attempting to study too difficult compositions, since they play with such apparent effort!

Staccato Playing with the Pedal

Is there any time when one can use the pedal with staccato notes, chords and longer scale passages? Should you ever use the pedal in any (staccato or legato) scale passages? P.A.V.

The pedal is often used with staccato playing. It depends upon the effect and color you wish. To play without any pedal at any time would be uninteresting and produce too dry and brittle an effect in most instances. Scale passages lying from the F above middle G can be played with some pedal. Constantly remind your pupils to keep their playing at all times clean and clear.

Haydn Sonatas

How soon would you give a pupil the Haydn Sonatas, and how many should most pupils study? Which ones are the easier? K.C.

The Haydn Sonatas as a whole should not be given before the late third or early fourth grade work. No. 5 in C Major and No. 7 in D Major are the ones often given first. Select some of the easier movements to play first and then present one sonata as a whole. These works are not easy in any sense, and the pupil should have studied several sonatinas before working on them. It depends upon the pupil as to how many he should study. Two or three of the sonatas should be enough.

Brahms Compositions

What composition by Brahms can you recommend for the intermediate grade students? I have been able to find nothing except the A Flat Waltz. G.W.E.

Arrangements of the Brahms Cradle Song and The Little Sandman are useful for early grades. The piano works of Brahms as a whole are for advanced pupils only; and even the A Flat Waltz is difficult to play well. The playing of Brahms requires a good preparation and understanding of his school of writing. I suggest you give many Schumann pieces (other than Op. 68 and Op. 15) as part of this preparation.

Two-Piano Music for Sight Reading

Can you suggest some two-piano music suitable for sight reading with adult pupils who play only early grade music? These pupils are studying only for their own pleasure and have asked for some two-piano work. I had tried the easier Bach Minuets and selections from Schumann, Opus 68, and found them too difficult. P. L.

Most of the easier two-piano numbers have titles suitable only for children, but try selections from the Mannes Music School Series and the Flammer Edition Series. Many of these are folk tunes useful with pupils of all ages.

NFMC Prizes Won by 7 Young Composers

Prizes totaling $325 were awarded to seven winners in the second annual Young Composers' Contest conducted by the National Federation of Music Clubs, it has been announced by Marion Bauer of New York, composer and chairman of the contest.

First prize in Class I, a $100 award, goes to Maurice J. Hyman, 22-year-old student in the graduate school of New York University and former pupil of Arnold Schönberg, for a composition for chamber orchestra, Nocturne de la Neologie. The second prize of $50 in the chamber orchestra classification was won by a 21-year-old service man, PFC L. G. Lane, a member of the 560th AAF Band at the Army Air Base in Greenville, S. C., and a former pupil of Kent Kennan. Although no third prize was offered, Divertissement for Orchestra by Raymond Ostrovsky, of New York, proved so meritorious that on the recommendation of the judges a special prize of $25 was provided. Mr. Ostrovsky is a student at New York University and is 20 years old.

Two winners were selected in Class II, for a composition for piano and one or more string or wind instruments. James Cohn, of New York, 16, won first prize of $50 with the first two movements of a Sonatina for violin and piano, and Georgianna Romig, of Philadelphia, 24, a $25 prize with her Sonata for flute and piano. She is a former pupil of the Philadelphia Conservatory of Music.

In Class III, a composition for solo piano, the winners were Ursula Lewis, of New York, a pupil of George Szell at the Mannes School of Music, and James Cohn, who is a pupil of Bernard Wagenaar. Miss Lewis received a $50 and Mr. Cohn a $25 award. Judges were Bernard Wagenaar, Wallingford Riegger and Henry Cowell.

Composers Press Names Publication Winners

The Composers Press Publication Award Contest for 1944 closed with eighty manuscripts entered. The winners: Richard Gore, member of the music faculty of Cornell University with Let God Arise, for mixed chorus; (judges: Dr. J. Warren Erb, John Harms and George Volkel); Lament, for English horn and piano, by Leo Scheer, San Diego, Cal.; (judges: Modest Altschuler, Bruno Labate and Harwood Simmons).

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IN THE STUDIOS

Adelaide Gescheidt Artists in Recital

Adelaide Gescheidt reiterated her creed "Make Singing a Joy" as she presented five pupils in recital at her Harperly Hall Studio, April 16, before a large, enthusiastic audience. The personable young singers gave an impression of musicianly training and professional assurance; qualities common to all being poise, substantial tone and clear diction. After an opening operatic trio, the first half of the program offered art songs; the remainder, excerpts from scores of Cadman, Verdi and Donizetti.

Helen Albok, coloratura soprano, disclosed a voice of lovely quality running facilely to unusually full and vibrant tones in *alt*. Her singing throughout indicated vocal equipment of strong potential value and musical intelligence of a high order. A richly sombre and warm voice was delightfully projected by Bertie Ladd, mezzo-contralto, who was at her best in a beautiful rendition of the Cadman Spring Song of the Robin Woman. Hayes Gordon, bass-baritone, on temporary leave from Army duty, added a fine stage personality and unquestionable audience-appeal to his inherently splendid vocalization, receiving something of an ovation for his interpretation of the Moussorgsky Song of the Flea and the Eri Tu aria from Un Ballo in Maschera.

The dramatic soprano, Jori Livingston, has a voice of good size and wide range which she used skilfully and with emotional effect. The long-breathed phrases leading to the climactic heights of Verdi's Pace, Pace were well sung.

Some of the most consistently artistic singing of the afternoon was done by John Pettersson, tenor. His work was smooth, with a flowing legato line and pleasant clarity of tone. Mr. Petterson's high voice is exceptional, soaring with power and sustaining ability in songs and operatic numbers.

A special word of commendation should be given to Evelyn Austin and Theodore Walstrom, who provided accompaniments in keeping with the high grade of excellence characterizing the entire concert. M. C.

Helen Chase Studio Activities

Lillian Stephens, soprano, gave a Town Hall, New York, recital on March 29. Previously, Miss Stephens had fulfilled engagements as soloist with orchestras in Texas and with the Apollo Club, Middletown, N. Y. Jeanne Lee, operatic mezzo, gave recitals in Town Hall and at the Barbizon. Susan Miller, 17, coloratura soprano, was selected from many contestants to appear in recital for the Common Council on American Unity.

Katherine Corwin, soprano, has been engaged as soloist at the Lutheran Church of the Advent, New York. James Landi, tenor, and Raymond Ross, baritone, have become members of St. Luke's Choir of Trinity Parish, New York. Maria Moreno, coloratura soprano, has been engaged by the New Opera Company. Ruella Curtiss, coloratura soprano, a member of the Connecticut Opera Company, which is scheduled for appearances in the South, was soloist recently in Hartford, Conn.

These artists are from Helen Chase's New York studios.

Liszniewski Artist Busy

David Smith, young artist-pupil of Dr. Karol Liszniewski at the Cincinnati Conservatory of Music, was heard in recital recently at the Toledo Art Museum, for the Chaminade Club of Welch, W. Va., and at the state convention of the Ohio Federation of Music Clubs in Columbus. He also fulfilled engagements in Bluefield, Greenbrier College and Beckley, W. Va., and at Dayton and Middletown, O. His New York debut will be made at Town Hall next fall.

Margaret Henke in Active Season

Margaret Henke, voice physiologist and teacher of bel canto, has reported an active season with students from many states. Mme. Henke devotes herself to checking-up on voices and remedying defects noticed during the season from strained emission, tired throat, lack of coordination between diction and tone and short breath and related consequences.

Fitting Students for "Complete" Career

(Photo by G. Provenzano.)

EDGAR MILTON COOKE

Now teaching in New York, Edgar Milton Cooke is considering doing something here similar to the plan which in 1934 resulted in his founding of the Academy of Vocal Arts in Philadelphia.

"That school actually came out of my studio," Mr. Cooke explained. "Following my singing career in Germany and my teaching there, I returned to the United States in 1916 and went to my home city of Chicago, where I concentrated upon teaching. I was a bit tired of travelling, for in Germany I had sung the lyric tenor roles of Italian and French operas, but in the German language, and decided to devote myself entirely to teaching.

"At the time I considered founding a school to give artists complete preparation for operatic careers. Not coaching roles, not vocal instruction, not languages, but a sort of workshop where students who were capable could receive the training which would enable them to step immediately upon the stage.

"Later in Philadelphia one of my pupils was Mrs. Clarence Warden. I happened to mention the idea to her and shortly afterward things began to happen. It was decided to take scholarship pupils and we tried the idea out during the summer at Haverford College. A charter was given us by the State of Pennsylvania and almost before we knew it, the studio idea had grown to a full-proportioned school.

"Experts in their field were brought in and the Academy of Vocal Arts soon had its own building.

"That the idea had merit is demonstrated by the fact that among our students, all of whom received their vocal and operatic training from me, was John Lawler, bass, now in service, who won engagements with the Chicago Opera, making 14 appearances. James Pease, baritone, a winner in the Metropolitan Opera Auditions of the Air, and Frank Cappelli, baritone, also now in service, were Academy graduates.

"There are too few places existent today where students can receive a complete musical education, one which fits them for engagements and an artistic career. We demonstrated it could be done in Philadelphia."

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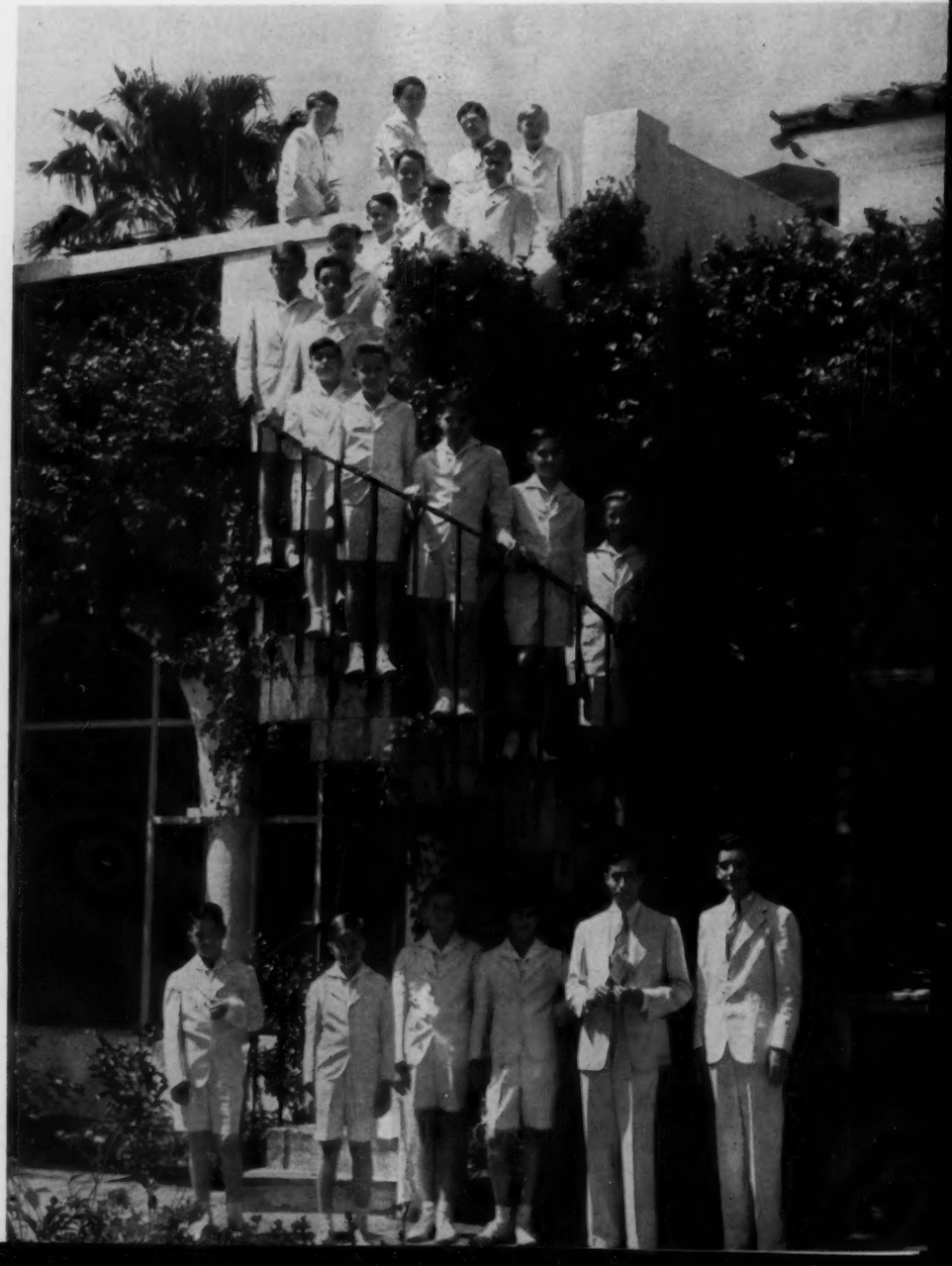
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